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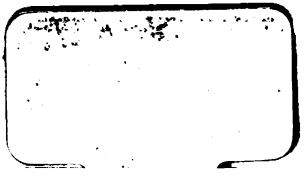

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ENGRAVED GEMS AND RINGS.

LIVIA,

WIFE OF THE EMPEROR AUGUSTUS,
IN THE CHARACTER OF JUNO.
NO. 164 IN THE COLLECTION OF
JOSEPH MAYER, F.S.A.

CATALOGUE

OF THE

ENGRAVED GEMS AND RINGS

IN THE COLLECTION OF

JOSEPH MAYER, F.S.A.

BY

CHARLES TINDAL GATTY

PRINTED FOR

JOSEPH MAYER

BY

BRADBURY, AGNEW, & CO., WHITEFRIARS, LONDON.

1879.

LONDON:
BRADBURY, AGNEW, & CO., PRINTERS, WHITEFRIARS.

PREFACE.

MOST of the gems here catalogued, were obtained by Mr. Mayer from the Hertz collection; a few came from the collection of Mr. Philip Henry Hope, and the remaining specimens have been brought together from a variety of sources during the last fifty years. These gems and rings do not comprise all those that originally formed Mr. Mayer's collection, as a considerable number were presented by Mr. Mayer to the town of Liverpool, with his gift in the year 1867.

The collection contains examples of most of the styles of gem engraving from the earliest times, and forms a useful series for a student; but it does not pretend to rank in quality with such cabinets as the Marlborough Collection and others, in which some of the most perfect examples of gem engraving are to be found.

For the purpose of preparing this Catalogue, the collection has been divided into groups, and it is hoped that this classification will assist towards an intelligent appreciation of its contents. In the arrangement of any collection of works of art, where the material, country, date, and nature of the objects are all of importance, compromises have to be made, and

something must be sacrificed. In this collection, for example, the pastes have been kept apart from the precious stones, by which arrangement a completely satisfactory classification of *subject* is sacrificed to that of *material.*

The determination of the style and date of these gems has occupied considerable time, and been attended with difficulties. The writer entered upon an unexplored land of knowledge when he received the collection, but through Mr. Mayer's kindness he has been enabled to consult some of the best authorities, and obtain from them the elucidation of many doubtful and difficult points. There is, perhaps, no branch of art which contains so many successful ancient and modern imitations as that of gem engraving. Directly the student passes from the undoubted characteristic pieces of any style, which carry with them the conviction that they are what they pretend to be, he passes into a region of uncertainty where it is difficult to determine whether any violation of the general characteristics of a style, is to be attributed to the ignorance of an ancient or modern imitator. Apart from this question of imitation, it is also found that any work of art so delicate, and often so subtilely executed as an engraved gem, does not at once make a due impression on the mind. The first glance often produces only a hesitation, and it takes considerable time for those not long familiar with the subject to gain conviction, and give an opinion founded upon good reasons.

These difficulties, and others, have retarded the publication of this Catalogue, and the writer offers his apologies to Mr. Mayer for the delay; he is conscious that the work is still

but imperfectly done; he hopes, however, that in due time many fresh points of interest will occur to others, and be discovered by himself, in order to make these pages more worthy of Mr. Mayer's acceptance. The descriptions are unequally distributed, some departments having had more attention or suggested more enquiry than others, and it is only at the last moment when the work has to be definitely finished, that discoveries are made of so many points that have been overlooked and undervalued.

The writer begs in conclusion to thank Mr. Mayer for entrusting to him a valuable collection, and giving him the opportunity of a study full of interest and instruction. He begs also to thank Mr. C. W. King and Professor Wright of Cambridge, Mr. Neville Storey-Maskelyne and Dr. Rieu of the British Museum, Mr. Edward Thomas of London, and Mr. F. P. Marrat of Liverpool, for deciphering inscriptions and giving translations, and suggesting many interesting matters which have been incorporated into these pages.

CHARLES TINDAL GATTY.

FREE PUBLIC MUSEUM, LIVERPOOL,
9th September, 1879.

INTRODUCTION.

THE art of engraving precious stones has existed in all ages amongst civilised peoples. Its original aim no doubt was the making of personal seals, bearing the religious or civil insignia with which the owner accompanied his name, or through which at any rate he transmitted his authority. This power of the personal signet, so common in the ancient world, is made familiar in the case of Jezebel, who used the seal of Ahab to secure the success of her treachery against Naboth.

At a later date such insignia passed from use into ornament; and though some had little possibly in their form to recommend them for such a purpose; still, as is the case in our own heraldry, their long connection with the history and individual glory of the people, would lead them to survive for long enough in the national art.

In the first case, however, there is little doubt but that gems were made for seals, and amongst all ancient peoples we find the use and power of the *signet*. The history and antiquities of Egypt, Assyria, Palestine, Greece, and Rome all attest this. In the British Museum is a clay seal from an Egyptian document, inscribed with the name Naifaarut, of the time of the 29th Dynasty, B.C. 399—393. "The Letters," says Dr. Birch (Guide to the Egyptian Rooms in the British Museum), "and documents were rolled up into cylinders, placed in leather cases for safe transmission. Letters were accompanied by seals of clay placed on the cylindrical fold, and bearing impressions from scarabæi." In the Mayer Col-

lection there is a gold revolving signet ring bearing the name and titles of Amenophis II. of the 18th Dynasty, B.C. 1525—1324. There are also in the same collection the neck of a terra-cotta amphora on which are impressions from a seal, and a brick bearing an impressed name of Hesiemkheb, a high priest of Amen-Ra. It was in the capacity of steward that Joseph received from Pharaoh his ring, evidently the signet to be attached to official documents, a practice still in use amongst modern nations.

The custom was as common in Assyria and Babylonia as in Egypt. Numbers of cylindrical seals are to be seen in any collection of such remains. These were the personal seals, which we see from the sculptures were worn round the wrist suspended on a cord. The subjects are generally of a religious character, a priest and worshipper before some deity, and possibly a few lines of dedication on behalf of the owner. In the book of Daniel we read that Darius sealed with his own signet and with the signet of his lords, the stone which guarded the entrance of the lion's den, in which the prophet was enclosed. There are a number of Babylonian cylindrical seals in the Mayer Collection, and in the British Museum is a vast collection in various stones, some of them bearing the names of kings and important historical characters.

There are some interesting records in the Bible also of such signets. The signet of Judah is mentioned, Gen. xxxviii. 18; and in the directions given for the jewels that were to decorate the vestments of the Hebrew High Priest (Exodus xxviii. 11, 21, 36, and xxxix. 6, 14, 30), we are told that the names of the Children of Israel were to be engraved upon precious stones set in gold, "with the work of an engraver in stone, like the engravings of a signet." In the book of Jeremiah (xxii. 24) there is a mention of wearing the signet on the right hand; and in the book of Nehemiah is given a very extensive list of the Priests, Levites, and Chiefs of the Hebrews, whose seals were attached to a solemn covenant to the Lord.

In Professor Becker's "Charicles" and "Gallus" some interesting particulars are given with reference to the use of the signet amongst the Greeks and Romans. Important documents were both sealed up, and also attested by a seal affixed beneath the writing. Forgeries of seals appear to have occurred in early times, as Solon enacted a law against them, but there is no mention of the use of seals at all in Homer. The *tabellæ* upon which the Romans wrote their letters, graving the characters on wax, were tied up with thread which was sealed with wax or the sealing-earth. Sometimes the signet bore the name of the owner, as No. 242 in this Catalogue, "Q · PONPONIVS · FAVSTVS;" at other times there was a group of symbols, signifying the profession, and possibly with a play upon the name of the owner. There is a chapter on remarkable signets of antiquity in King's "Antique Gems," which gives some very interesting information, and reference should be made to the section "Working in Precious Stones" in Müller's "Ancient Art and its Remains."

Müller says that States as well as individuals had signets, which he conjectures may account for the frequent similarity between the designs on gems and on coins.

The use of signets continued into Mediæval times, and amongst the rings in this collection are a few very charming examples. Nos. 882 and 883 are set with antique gems, but the mountings are as early as the 14th century, and one bears the name of the owner, "The seal of Philip Poole."

During the present century the use of personal signets has very much declined, letters are seldom sealed, and signet rings are worn more for ornament than use.

Whilst the writer offers these few notes upon signets, it must be remembered that the majority of the gems in this collection have served an ornamental rather than a useful end. They have been worn in rings, and several will be found in the "Finger Ring" section still preserved undisturbed in their original mountings. All the Greeks and Romans of any social position wore a ring, and sometimes, in later ages, several.

The devices engraved upon such stones are very numerous, arising from an immense variety of religious, political and social associations, and the meaning of these subjects is one of the most interesting features of a collection such as this, in which the artistic power is not of the highest quality.

The first and chief group of these subjects is formed of the religious class, such as representations of the deities under various aspects; and this class would have been considerably larger, and arranged with more interest, if the writer could have duly appreciated the bearings on this matter of many of the apparently miscellaneous subjects. It is, indeed, a very interesting study, for we learn the familiar aspect of the religion, from knowing what the worshippers cared to have figured on their personal ornaments. We get the characteristics ascribed to the deities, the legends attached to their lives, the influence they were supposed to have over human affairs, and the insignia by which they were known. Other matters also appear connected with religious worship, such as the gems adapted for votive purposes, which were in some cases actually offered in religious service; others which were worn as emblems of the protection of certain deities, Mercury for those engaged in commerce, Æsculapius for the sick, Mars for the soldier, etc. These subjects also illustrate some interesting phases in the history and development of the ancient mythologies. They give the varied traditions concerning the gods as found at different epochs and localities. They show also the mingling of the various mythologies, the influence of the Egyptian and Greek religions upon the Roman pantheon, and in later days the extraordinary medley of mythology which will be found upon the Gnostic amulets.

Amongst the miscellaneous subjects there are some very interesting illustrations of the details of ancient life. Such matters as the arrangements of the hair at different epochs, the various kinds of armour and dress worn; the altars and other details connected with religious offices; the games and

amusements, and the pursuits of agriculture, pot-making, and various other employments. Some gems, again, were commemorative or memorial of marriage, victory, and national events; in many cases also of important national characters, emperors, statesmen, philosophers, and the like, giving their portraits. In some of these cases the person would be deified for the time, the emperor would be depicted with the attributes of Hercules or Jupiter.

Upon the gems of the Musulman period nothing will be found but inscriptions, figure work being against the spirit of that religion; but these inscriptions have an interest of their own. Nearly all of them imply a real confidence in the immediate protection of God, and represent some of the strong religious enthusiasm of the Musulmans. In some cases they give the owner's name with an invocation, such as "Accomplish, O my God, the desire of Mohammed" (No. 435), on others there are such touching religious sentiments as "My hope is Forgiveness of my Master" (No. 417), or, "He who believes good of others, his life is sweet" (No. 405), or, "Place thy confidence in God, it will be enough" (No. 411). Nearly all the inscriptions are from the Korân.

A curious phase of superstition appears amongst the gems of the Musulman period, which, though difficult to trace everywhere, has played a part at all times amongst all peoples. I allude to the supernatural properties which are supposed by some to reside in particular kinds of precious stones. Mr. King gives a chapter on this subject in his "Antique Gems," and some extraordinary Mediæval superstitions relative to it. In our own time there are some current traditions allied to it with which all are familiar, such as that opals are unlucky, or change with the donor's sentiments; and something similar is also said of the turquoise. The Koh-i-noor diamond again has been considered an unlucky national possession.

The Musulman gems are nearly all of carnelian, Mohammed having expressed himself very strongly as to the virtues inherent in that stone. No. 416 bears an inscription,

"In the name of God the healer," and was evidently worn in sickness. Illustrations of this superstition amongst the Roman gems are difficult to find, though it may be noticed that in some cases certain subjects prevail upon particular stones, as the figures of the Sun-god upon the bloodstone, see page 24.

The subjects upon the gems of the Cinquecento and later periods, have all of them the fatal drawback to their interest, that they are for the most part attempted reproductions of the antique. Many of course are direct forgeries, made to deceive collectors; but those that are not so, however exquisite their engraving, can never rank as high amongst works of art as their antique rival, for they are not original studies.

Many points of artistic interest are suggested by an examination of these engraved gems, such as how far a gem is a satisfactory medium for any artist, and whether the labour and ingenuity required for engraving it do not hopelessly impede his freedom. Certainly it does occur to the student sometimes, that what is gained is barely a compensation for the trouble taken. Very wonderful it is of course that so much should be condensed into so small a space, but the marvellous and the ingenious should not be the only excellences in artistic productions.

The differences in the various styles of subject and engraving are also interesting to notice. In the early antique gems we see a small surface and very simple treatment, but the artists of the Cinquecento and later periods indulged in complicated subjects of a large size.

The finger-rings are placed together in a group at the end of the series; they are a miscellaneous assortment from ancient Egyptian times down to the mourning rings of the Duke of Wellington. A few of them are very interesting, such as the Greek bronze ring, No. 820, and the Greek gold ring, No. 822. Amongst the Roman rings are two betrothal rings, Nos. 849 and 50, and an Early Christian gold ring, No.

852. The Mediæval gold ring, No. 881, is a beautiful example of 14th century work, and the posy rings, Nos. 899—903, give some of the curious and touching mottoes commonly inscribed upon them.

The following Works on Gems can be consulted in the Liverpool Free Public Library :—

"ANTIQUE GEMS." By C. W. KING. Murray. 1860.

"HANDBOOK OF ENGRAVED GEMS." By C. W. King. Bell & Daldy. 1866.

"THE NATURAL HISTORY OF PRECIOUS STONES, GEMS, AND PRECIOUS METALS." By C. W. King. Bell & Daldy. 1865.

"THE GNOSTICS." By C. W. King. Bell & Daldy. 1864.

"DACTYLIOTHECA" OF ABRAHAM GORÆI.

"THE FLORENTINE MUSEUM."

"WORLEDGE'S GEMS."

"FINGER-RING LORE." By W. JONES.

"MONUMENS MUSSULMAN." Reinaud.

"ANCIENT ART AND ITS REMAINS." Müller.

ENGRAVED GEMS.

PHŒNICIAN, GREEK, AND ETRUSCAN.

THIS group of gems, representing the early periods of gem-engraving, is placed at the commencement of the entire series, and separated from the Roman and Oriental Gems, as it illustrates a style of art of a very superior order, executed at a time long anterior to the majority of the antique gems in this collection.

These gems were most of them produced either directly or indirectly under the influence of Greek art, although some of the rude Etruscan specimens can be hardly considered more than barbaric imitations of better works.

The style of these gems forms a striking contrast to the modern type. The size is small, the design simple, and the treatment powerful.

Several are in the shape of the *scarabæus*, or sacred beetle of Egypt, and it might be inferred from the original gold mounting attached to No. 2 that these were more probably worn as pendants than as the settings of finger rings. The scarab form was imported into Etruria and Phœnicia from Egypt, together with many other religious emblems and practices. See King's "Antique Gems," page 118, for a description of these scarabæi and the uses to which they were applied.

1 AN APE, walking on all fours.
Intaglio on the base of a round green jasper scarabæus.
Probably Phœnician. $\frac{7}{16}$ in. × $\frac{3}{8}$ in.

2 PROFILE PORTRAIT, probably of a Queen, wearing the Egyptian *Atf* head-dress, viz., two horns, surmounted by erect uræi with disks on their heads; also the vulture head-

attire, and an Egyptian collar; the whole being surrounded by a guilloche border.

This interesting portrait is finely cut in intaglio on the base of a red carnelian scarabæus, to which is attached the original gold ring mounting.

Probably Phœnician work. $\frac{5}{8}$ in. × $\frac{1}{2}$ in

3 FAUN, kneeling on his right knee; surrounded by a guilloche border.

Intaglio on the base of a sard scarabæus.

Etruscan—fine work. $\frac{1}{3}$ in. × $\frac{1}{4}$ in.

4 TWO WARRIORS (?), standing; surrounded by a border.

Intaglio on the base of a red carnelian scarabæus; somewhat imperfect.

Etruscan. $\frac{3}{8}$ in. × $\frac{1}{4}$ in.

5 A NEGRO'S HEAD; surrounded by a border.

Intaglio on the base of a red carnelian scarabæus.

Etruscan. $\frac{7}{16}$ in. × $\frac{3}{8}$ in.

6 A MAN HOLDING A BOW; very rudely drawn.

Intaglio on a red carnelian.

Etruscan style. $\frac{5}{8}$ in. × $\frac{7}{16}$ in.

7 A MAN DRIVING THREE HORSES.

Intaglio on the base of a sard scarabæus.

Etruscan. $\frac{9}{16}$ in. × $\frac{3}{8}$ in.

8 CAPANEUS STRUCK DOWN BY THE FIRE OF ZEUS; surrounded by a guilloche border.

Intaglio on the base of a white carnelian scarabæus.

Etruscan. $\frac{3}{4}$ in. × $\frac{5}{8}$ in.

The antiquity of this gem has been doubted.

9 A BULL.

Intaglio on the base of a red carnelian scarabæus.

Etruscan. $\frac{1}{2}$ in. × $\frac{3}{8}$ in.

10 AN ANIMAL; rudely executed.
Intaglio on the base of an agate scarabæus.
Etruscan. ½ in. × ⅜ in.

11 AN ANIMAL; rudely executed.
Intaglio on the base of a red carnelian scarabæus.
Etruscan. ⅜ in. × ¼ in.

12 A DEER WITH A ROE; rudely executed.
Intaglio on the base of a red carnelian scarabæus.
Etruscan. ⅝ in. × $\frac{7}{16}$ in.

13 A DRAGON.
Intaglio on the base of a sapphire scarabæus.
Etruscan (?). ½ in. × ⅜ in.

14 A MAN WALKING, leaning with his right hand upon his staff, and carrying in his left arm an object, possibly a musical instrument; this gem is a fine example of early good work, the walking movement in the figure is cleverly given with great truth.
Intaglio on an agate, which has been burnt.
Etruscan. ½ in. × $\frac{5}{12}$ in.

15 A HARUSPEX, carrying the lituus or divination staff, and leaning over an altar past which a serpent (symbol of the *genius loci*) is gliding away from him.
Intaglio on a carnelian.
Etruscan. ½ in. × ⅜ in.

16 ŒDIPUS CONQUERING THE SPHINX.
Intaglio on an onyx agate.
Etruscan or Italo-Greek work. $\frac{7}{12}$ in. × $\frac{5}{12}$ in.

17 FIGURE OF A MAN CARRYING A FILLETED ROD, approaching towards an altar, round which is coiled a serpent (symbol of the *genius loci*); the man's hand is extended towards an urn standing on the altar, from which projects a

branch; doubtless an olive or myrtle branch, with which he is going to sprinkle some of the water in the urn to lustrate or purify something.

Intaglio on an agate onyx.

Etruscan or Italo-Greek work. $\frac{11}{16}$ in. × $\frac{9}{16}$ in.

18 SEATED FIGURE OF A MAN, sleeping, and resting his head upon his hands, which are clasped over his right knee; surrounded by a border.

Intaglio on a carnelian, very good work.

Etruscan. $\frac{5}{12}$ in. × $\frac{1}{3}$ in.

19 GROUP, consisting of a bull, a dragon-like horse, and a coiled serpent, grotesquely executed.

In intaglio on a lenticular (lens-shaped) gem in verde antique porphyry.

Early Greek work. Dia. $\frac{7}{8}$ in.

20 HEAD OF HERCULES, laureated.

Intaglio on a dark jacinth.

Greek work. $\frac{9}{16}$ in. × $\frac{1}{2}$ in.

On the back of this gem is the commencement of another intaglio representing a standing draped figure.

21 HEAD OF PRIAM, so called, but more probably the portrait of some Persian satrap; on the helmet is a hippocampus in relief.

Intaglio on a carnelian.

Fine Greek work. $\frac{9}{16}$ in. × $\frac{4}{5}$ in.

22 TRAGIC FEMALE MASK, surrounded by a border.

Intaglio on a carnelian.

Greek. $\frac{1}{2}$ in. × $\frac{3}{8}$ in.

23 PROFILE HEAD OF A MAN, possibly of Morpheus; the hair and beard are so arranged as to yield to close observation the representation of two birds, while at the back of the head is a head or mask something like a mask

of Pan, with two tall upright horns apparently attached to it. The gem is exquisitely fine, and the work admirable.

Intaglio on a carnelian.

Greek. $\frac{1}{8}$ in. × $\frac{3}{10}$ in.

24 MASK OF THE HEAD OF AN OLD MAN.

Intaglio on a dark brown jasper.

Greek. $\frac{1}{2}$ in. × $\frac{6}{11}$ in.

25 MASK OF THE HEAD OF A MAN; below it a pedum or crooked stick.

Intaglio on a chalcedony.

Greek. $\frac{1}{2}$ in. × $\frac{7}{16}$ in.

26 HEAD OF A MAN, wearing a cap.

Intaglio on a carnelian.

Greek. $\frac{1}{2}$ in. × $\frac{8}{8}$ in.

27 PROFILE HEAD OF A WOMAN, the hair very neatly dressed.

Intaglio on a chalcedony.

Greek.

28 PROFILE HEAD OF A WOMAN, in rude style, cut in intaglio upon the base of an onyx scarabæus.

Insular Greek (?) $\frac{1}{2}$ in. × $\frac{8}{8}$ in.

29 A FAUN CARRYING A THYRSUS, and another object.

Intaglio on a carnelian.

Greek. $\frac{8}{8}$ in. × $\frac{3}{10}$ in.

30 A FAUN PLAYING WITH PAN-PIPES.

Intaglio on a carnelian.

Greek. $\frac{3}{8}$ in. × $\frac{6}{16}$ in.

31 SEATED FIGURE OF A CAPTIVE, with his hands bound behind him; near him is a spear (symbolic of sale) stuck into the ground.

Intaglio on a carnelian.

Græco-Roman work, very beautifully executed. $\frac{9}{16}$ in. × $\frac{7}{16}$ in.

32 PEGASUS, standing.
Intaglio on a striped agate. $\frac{1}{2}$ in. × $\frac{5}{16}$ in.

33 TRAGIC MASK, a man's head.
Intaglio on a carnelian.
Late Greek work. $\frac{1}{3}$ in. × $\frac{5}{16}$ in.

34 TRAGIC MASK, a man's head.
Intaglio on a carnelian.
Late Greek work. $\frac{1}{16}$ in. × $\frac{3}{8}$ in.

35 TRAGIC MASK, a man's head.
Intaglio on a carnelian.
Late Greek work. $\frac{3}{8}$ in. × $\frac{5}{16}$ in.

36 A COW, advancing.
Intaglio on a chrysoprase.
Græco-Roman work, very well executed. $\frac{5}{8}$ in. × $\frac{1}{2}$ in.

ENGRAVED GEMS OF THE ROMAN PERIOD.

THE engraved gems of the Roman period represent a considerable extent of time, and illustrate many interesting mythological and other subjects.

They are inferior as works of art to the earlier Greek gems, although no doubt many of them are the work of the late Greek artists employed by the Roman people.

What makes these gems especially important to the student of history, is that we possess a great quantity of literature, contemporary with their production, which serves to throw light upon their meaning and purpose, and gives a considerable interest to the study of them.

These gems have no doubt been found in all parts of the Roman world, in Italy, France, Germany, England, Asia Minor, Egypt, and elsewhere. They served in their day to carry the religious myths, the political events and portraits, and the social traditions of the Roman people, to the utmost parts of their great empire.

JUPITER.

THE god Jupiter, as the lord of heaven and earth, was supposed to command all the affairs of the gods and men, and was invested in ancient times with a variety of offices, with the direction of the seasons, and the fruits of the earth, and was connected with the political, military, and social affairs of mankind. In late Roman times he became identified with the Egyptian deity Amen-Ra, and

as such he is represented with ram's horns attached to his head, the ram being in Egypt the living emblem of the god Amen-Ra. Jupiter also became identified with the Egyptian divinity Serapis, and as such wears the modius or Roman dry-measure on his head, a symbol of plenty.

37 JUPITER, standing, holding a staff, with the eagle beside him, pointing towards three Roman legionary standards, on the other side of which is a figure of Mercury holding the purse (sign of a donative to the soldiers) and caduceus.
Intaglio on a carnelian.
Roman. ½ in. × ⅝ in.

38 HEAD OF JUPITER AMMON OR AMEN-RA.
Intaglio on a stone which has been burnt white.
Roman. ½ in. × ⅝ in.

39 JUPITER SERAPIS, seated in a temple, the eagle at his feet; at the sides of the temple are figures of Castor and Pollux.
Intaglio on a carnelian.
Late Roman work. ¾ in. × ½ in.

40 JUPITER SERAPIS AND MINERVA, standing, with Horus between them holding a cornucopia.
Intaglio on a carnelian.
Late Roman (Alexandrian) work. Dia. ⅝ in.

41 HEAD OF JUPITER SERAPIS, below which is the eagle, holding a dead hare in his claws (symbolic of victory); and on either side a column (?) surmounted on one side by the sun, and on the other by the moon.
Intaglio on a smoky white carnelian.
Late Roman (Alexandrian) work. ¾ in. × ⅝ in.

42 STANDING FIGURE OF JUPITER SERAPIS (?).
Intaglio on an onyx.
Late Roman (Alexandrian) work. $\frac{7}{16}$ in. × $\frac{5}{16}$ in.

43 JUPITER SERAPIS, seated on a throne, holding a sceptre in his left hand, and extending his right hand towards the eagle who is seated by his side.

Intaglio on a white carnelian.

Roman. $\frac{1}{2}$ in. × $\frac{7}{16}$ in.

44 THE EAGLE OF JUPITER, standing on the thunderbolt.

Intaglio on a plasma.

Roman. $\frac{3}{8}$ in. × $\frac{5}{16}$ in.

ARISTÆUS.

ARISTÆUS, a Greek divinity, was identified with Zeus in the island of Ceos. He was worshipped as the protector of flocks and shepherds, and he taught men to hunt and keep bees. (Smith's Dict. Gr. and Rom. Biog.)

45 SEATED FIGURE, possibly meant for the god Aristæus, drawing a bee towards a nest (?) which is placed before him on the ground; behind him are two corn-stalks, and overhead the eagle of Zeus on the sceptre.

Intaglio on a carnelian.

Roman. $\frac{1}{2}$ in. × $\frac{5}{12}$ in.

CASTOR AND POLLUX.

46 CASTOR AND POLLUX, called the Dioscuri or sons of Jupiter, represented helmeted, each with a star over his helmet, and holding a spear.

Intaglio on an onyx.

Roman. $\frac{7}{16}$ in. × $\frac{3}{8}$ in.

PEGASUS.

PEGASUS was a winged horse, in ancient mythology the offspring of Poseidon and Medusa, who dwelt in the palace of Zeus, for whom he carried lightning and thunder.

Pegasus is represented as taking part in the fight between Bellerophon and the Chimæra, and in late times as the horse of the Muses.

47 PEGASUS, flying.
Intaglio on an onyx.
Roman. $\frac{9}{16}$ in. × $\frac{1}{2}$ in.

48 PEGASUS, flying.
Intaglio on a very beautiful small carnelian.
Roman. $\frac{7}{16}$ in. × $\frac{3}{8}$ in.

CERES, FORTUNA, AND BONUS EVENTUS.

THE worship of the goddess Ceres was derived by the Romans from Greece, where it had existed from ancient times. The Greeks called the goddess Demeter. Amongst both peoples she was regarded as the beneficent giver of the food of mankind, and in ancient art, her representation is generally accompanied by such emblems as corn-ears, fruit baskets, swine, etc.

The goddess Fortuna presided over the luck or destiny of mankind. She is represented with the modius and cornucopia, emblems of good fortune, and with the helm in her hand as guiding the course of human affairs.

The god Bonus Eventus, or Good Fortune, is represented as a young man, with such emblems as a patera, corn-ear, cornucopia, etc.

CERES.

49 SEATED FIGURE OF CERES (?) holding a patera in her right hand: before her is a basket of fruit (?); in the field the legend **O COR SEVERI**, *i.e.*, of Caius Cornelius Severus.
Intaglio on a stone which has been burnt.
Roman. $\frac{1}{2}$ in. × $\frac{5}{16}$ in.

FORTUNA.

50 STANDING FIGURE OF FORTUNA, with the modius on her head, holding the helm in her right hand, and a cornucopia in her left.
Intaglio on an onyx.
Roman. $\frac{1}{2}$ in. × $\frac{3}{8}$ in.

BONUS EVENTUS.

51 BONUS EVENTUS, standing, holding a bunch of corn ears in his left hand, and a box, possibly a dice box, in his right.
Intaglio on a red jasper.
Roman. $\frac{5}{8}$ in. × $\frac{1}{2}$ in.

52 BONUS EVENTUS, standing, holding corn-ears in his left hand and a patera in his right hand; in the field the legend E AVO.
Intaglio on a plasma.
Roman. $\frac{7}{16}$ in. × $\frac{5}{16}$ in.

53 BONUS EVENTUS (?) OR A YOUTH, standing, wearing a Phrygian cap and carrying a pedum and a vase.
Intaglio on a nicolo which has been burnt.
Late Roman. $\frac{3}{4}$ in. × $\frac{7}{12}$ in.

ISIS.

54 ISIS NURSING HORUS, surrounded by a border.
Intaglio on a carnelian.
Late Romano-Egyptian. $\frac{7}{16}$ in. × $\frac{5}{8}$ in.

APOLLO, ETC.

55 APOLLO (?), standing, holding bow and arrows; in front of him is a deer raised on its hind legs.
Intaglio on a nicolo, burnt.
Roman (?). $\frac{1}{2}$ in. × $\frac{7}{16}$ in.

56 APOLLO, STANDING, WITH A NYMPH BESIDE HIM, holding a cup in her left hand, and with her right drawing Apollo towards her; between them is a tall reed (?) (sign of a water nymph) growing.
Intaglio on a nicolo.
Rude Roman work. $\frac{9}{16}$ in. × $\frac{7}{16}$ in.

57 THE MUSE TERPSICHORE.
Intaglio on a nicolo, imperfect and repaired with gold.
Roman. $\frac{5}{8}$ in. × $\frac{1}{2}$ in.

MINERVA.

A ROMAN divinity who became identified with the Greek Athena, and like her appears in ancient art with a shield and spear, as the guide and protector of men engaged in war.

58 MINERVA, helmeted, standing, holding lance and shield.
Intaglio on an onyx.
Roman. $\frac{9}{16}$ in. × $\frac{8}{8}$ in.

59 MINERVA STANDING OPPOSITE TO A ROMAN CONSUL (?); between them is the prow of a ship, commemorating some naval victory.
Intaglio on a carnelian.
Roman. $\frac{1}{2}$ in. × $\frac{7}{16}$ in.

MARS.

MARS was a favourite divinity with the Roman people, since he was regarded as the father of Romulus and Remus, the founders of ancient Rome. His connection with the goddess Venus points to a well-known legend, that she also was identified with the origin of the Roman people. In ancient art Mars is represented in armour as the god of battle, and as such was identified with the Greek divinity Ares.

60 STANDING FIGURE OF MARS, helmeted, holding a sword, and leaning upon a terminal figure; his spear and shield are on the ground before him.
Intaglio on a nicolo.
Roman. $\frac{1}{2}$ in. × $\frac{8}{8}$ in.

61 STANDING FIGURE OF MARS, armed and leaning upon his spear; a small helmeted figure is apparently adjusting the armour to the right leg.
Intaglio on a carnelian.
Roman. $\frac{1}{2}$ in. × $\frac{3}{8}$ in.

62 MARS, STANDING, WITH VENUS.
Intaglio on a carnelian.
Roman. $\frac{5}{8}$ in. × $\frac{1}{2}$ in.

VENUS.

VENUS, the goddess of love, was claimed as patroness by votaries of both the higher and lower ideals of that passion. She is identified with the Greek Aphrodite.

The purpose of most of the representations of Venus, in ancient art, seems to have been the illustration of the grace and beauty of the woman's form, to the power of which over the hearts of men, the ancient mind appears to have attributed the origin and force of love.

63 HEAD OF VENUS, profile to left.
Intaglio on a carnelian, imperfect and restored with gold.
Roman. $\frac{7}{12}$ in. × $\frac{5}{12}$ in.

64 VENUS, standing, holding out a patera in her right hand. On each side of her is a Cupid; beyond these are palm trees with Cupids in each, who help to support a *cista mystica* over the head of Venus; the *cista* is held up from above by two flying Cupids.
Intaglio on an amethyst.
Roman. $\frac{9}{16}$ in. × $\frac{7}{16}$ in.

65 VENUS ANADYOMENE, WITH CUPID AT HER SIDE.
Intaglio on an onyx.
Roman (?). $\frac{3}{4}$ in. × $\frac{9}{16}$ in.

66 VENUS ANADYOMENE.
Intaglio on an onyx.
Roman. $\frac{1}{2}$ in. × $\frac{3}{8}$ in.

67 VENUS ANADYOMENE, WITH CUPID AT HER SIDE.
Intaglio on a plasma.
Roman. $\frac{7}{16}$ in. × $\frac{1}{4}$ in.

68 VENUS VICTRIX, leaning on a pillar against which rests a shield, and holding out in her right hand a small figure of Victory; before her is Cupid holding up a helmet.
Intaglio on a chrysoprase (?).
Roman. $\frac{7}{16}$ in. × $\frac{1}{3}$ in.

EROS, CUPID, AND GUARDIAN GENII.

THE Roman deity Cupid, was identified with the ancient Greek god Eros, the god of love, although there is very little resemblance between them. The early Greek conception of Eros was of a powerful deity, who, according to the Greek cosmogony, brought into harmony the conflicting elements. According to Mr. Rich, the Genius (*αγαθοδαιμων*) was a "guardian angel of the male sex, believed to spring into being with every mortal at his birth, and to die with him, after having attended him, directed his actions, and watched over his welfare through life. He is represented as a beautiful boy, entirely naked, with the exception of the youthful *chlamys* on his shoulder, and furnished with a pair of bird's-wings." See Rich's Dict. Ant.

69 CUPID OR GENIUS, with a two-pronged fork raised above his head, killing a serpent which he holds down with his foot.
Intaglio on a fine jacinth.
Roman, or possibly late Greek work. $\frac{1}{2}$ in. × $\frac{1}{4}$ in.

70 GENIUS, carrying a vase.
Intaglio on a jacinth.
Roman. $\frac{7}{16}$ in. × $\frac{1}{4}$ in.

71 CUPID, applying a burning torch to a Butterfly, a symbol of love inflaming the soul.
Intaglio on an amethyst.
Good Roman work. $\frac{1}{2}$ in. × $\frac{7}{16}$ in.

72 GENIUS, in a combative attitude, carrying a sword, or weapon of some kind.
Intaglio on an onyx.
Roman. $\frac{5}{8}$ in. × $\frac{1}{2}$ in.

73 GENIUS, standing crying before a broken amphora.
Intaglio on a carnelian.
Roman. $\frac{5}{16}$ in. × $\frac{3}{8}$ in.

74 GENIUS, carrying a branch and a basket of fruit.
Intaglio on a nicolo.
Roman. $\frac{1}{2}$ in. × $\frac{2}{3}$ in.

75 GENIUS, seated on the ground, extending his arms towards a bird seated on a cage.
Intaglio on a carnelian.
Roman. $\frac{1}{4}$ in. × $\frac{5}{16}$ in.

76 GENIUS, carrying the club and lion's skin of Hercules, also a lantern (?).
Intaglio on a carnelian.
Roman. $\frac{9}{16}$ in. × $\frac{7}{16}$ in.

77 GENIUS, advancing, and carrying in his right hand a hare (symbol of success), and in his left a ram's head; in the field are the signs of the sun and crescent moon.
Intaglio on a nicolo.
Roman.

78 CUPID, sacrificing at a Temple of Venus. The temple is a dome supported by columns, under which is a figure of Venus.
Intaglio on a pale onyx.
Roman. $\frac{3}{4}$ in. × $\frac{5}{8}$ in.

79 A similar subject to the last; in the tree over the temple is an eagle apparently killing a lizard (?).
Intaglio on a brown carnelian.
Roman. $\frac{1}{2}$ in. square.

80 GENIUS, carrying a bunch of grapes in his right hand, and a patera of fruit on his left shoulder.
Intaglio on a nicolo.
Good Roman work. $\frac{1}{2}$ in. × $\frac{3}{8}$ in.

81 Two GENII, playing, one riding on a flying swan and playing on two reeds, the other running below and guiding the swan with reins.
Intaglio on a plasma. $\frac{3}{8}$ in. × $\frac{5}{16}$ in.

82 Two GENII, one lying down, apparently sleeping, or dead; the other standing above him and holding a branch.
Intaglio on a garnet.
Roman. $\frac{5}{12}$ in. × $\frac{1}{3}$ in.

83 GENIUS, riding on a boat, shaped like a bird.
Intaglio on a nicolo.
Roman. $\frac{3}{8}$ in. × $\frac{1}{4}$ in.

84 Two GENII, one of them holding a bird (?) over an altar which is between them; over the altar is the crescent moon.
Intaglio on a carnelian.
Roman. $\frac{1}{2}$ in. × $\frac{7}{16}$ in.

THE THREE GRACES.

85 THE THREE GRACES.
Intaglio on a plasma.
Roman. $\frac{1}{2}$ in. × $\frac{3}{8}$ in.

MERCURY.

THE Roman god Mercury was identified with the ancient Greek deity Hermes, who was looked upon as one of the sources of the natural blessings of the fruits of the earth. "But," Müller remarks, "the Tellurian god of bounty was gradually converted into an economical and mercantile deity of gain and traffic; he was now honoured of all others by heralds who were the medium of intercourse in the ancient world, and were skilled in many of the affairs of life." From very early times this god presided over the Gymnasia, and he also figures in ancient art as an institutor of sacrifices, and as inventor of the lyre.

The attributes by which this deity is to be recognized in ancient

art are chiefly, the *caduceus*, a rod, originally an olive branch, with the leafage at the end turned into two snakes twisted; the *purse*, an emblem of his care of commercial matters; the *talaria* or small winged sandals attached to his feet, and the *petasus*, a winged cap, emblems of his position as aerial messenger of the gods.

Besides these attributes Mercury is also represented with the ram, the cock, and the tortoise. The ram, no doubt, emblematical of his office as institutor of sacrifices; the cock, having reference to his connection with the contests in the Gymnasia; and the tortoise, in allusion to the tradition that he was the inventor of the lyre, and was said to have formed it of a tortoise-shell with gut-strings stretched over it.

86 MERCURY, standing, and holding the purse in his extended right hand, and with the caduceus and chlamys in his left hand; at his side the cock.
Intaglio on a nicolo.
Roman. $\frac{5}{8}$ in. × $\frac{9}{16}$ in.

87 MERCURY, standing, wearing a modius on his head, and holding the caduceus in his left hand and a palm branch in his right, probably referring to his presiding over the Gymnasia; behind him is a cock (?).
Intaglio on a lapis-lazuli.
Late Roman. $\frac{5}{8}$ in. × $\frac{7}{12}$ in.

88 MERCURY, standing, and holding the caduceus and purse.
Intaglio on an onyx.
Roman. $\frac{3}{8}$ in. × $\frac{5}{16}$ in.

89 MERCURY, standing, and holding the purse and caduceus; beside him the cock.
Intaglio on a nicolo.
Roman. $\frac{5}{6}$ in. × $\frac{7}{16}$ in.

90 MERCURY, standing, and holding the purse and caduceus; in the field the inscription ΠΡΟΟΥ ΜΟΥ.
Intaglio on white carnelian.
Roman. $\frac{1}{2}$ in. × $\frac{5}{12}$ in.

91 MERCURY, standing, holding the caduceus; the subject surrounded by a border in the Etruscan style.
Intaglio on a carnelian.
Late Roman work. $\frac{7}{16}$ in. × $\frac{3}{8}$ in.

92 MERCURY, standing, holding a staff in his right hand, and resting his left arm on a column; in his left hand is a ram's head, probably referring to this deity's office as institutor of sacrifice; in front of the column is a cock.
Intaglio on a carnelian.
Roman. $\frac{9}{16}$ in. × $\frac{1}{2}$ in.

93 MERCURY, wearing a brimmed cap, seated on a rock, holding his caduceus; before him is a faun jumping up towards some Pan's pipes hanging on a tree.
Intaglio on a red jasper.
Roman. $\frac{5}{8}$ in. × $\frac{1}{2}$ in.

94 MERCURY, seated on a rock; beside him is the cock.
Intaglio on a carnelian.
Roman. $\frac{1}{2}$ in. × $\frac{3}{8}$ in.

95 MERCURY, seated on a rock, holding wheat ears; in front of him is a tortoise.
Intaglio on a bloodstone.
Roman.

96 MERCURY, seated on a rock, holding the purse and caduceus.
Intaglio on a nicolo.
Roman. $\frac{1}{2}$ in. × $\frac{3}{8}$ in.

97 MERCURY, holding purse and caduceus, riding on a ram.
Intaglio on a carnelian.
Roman. $\frac{1}{2}$ in. × $\frac{3}{8}$ in.

98 EMBLEMS OF MERCURY: two cocks, facing a basket in which are placed a caduceus, wheat-ear, and poppy branch.
Intaglio on a nicolo.
Roman. $\frac{1}{2}$ in. × $\frac{3}{8}$ in.

BACCHUS.

BACCHUS, or Dionysus, was worshipped by the ancients as the god who taught men the cultivation of the vine and the use of wine, and as such is depicted in ancient art more or less under its influence. He is represented sometimes as a youth with a very feminine appearance, and sometimes as a bearded man. His principal attributes are, the *thyrsus*, a rod terminating in a pine-cone, the cone being used in wine-making; also, a *wreath of ivy or vine* round his head; and he frequently carries a drinking-cup, and is associated with the panther and the ass.

In the mythic life of Bacchus, he is described as wandering about various eastern countries in a state of madness, accompanied by Pans, Satyrs, and Bacchantes, teaching the inhabitants the mysteries connected with his worship. Silenus was the principal amongst the Satyrs in his retinue.

Pan, with horns and goat-feet, is described as "the amusing buffoon in the cycle of Dionysus, the impetuous lover of nymphs, but also the teacher of the youthful Olympus on the syrinx."

Faunus, the father of Latinus, was connected with the mythical history of Latium, and was worshipped after death as the god of fields and shepherds. In later times his personality became multiplied, and the Fauns, so constantly seen in Roman art, became identified with the Greek Pans and Satyrs.

99 BACCHUS, standing, holding the thyrsus in his right hand, and an œnochoë in his left; in the field are three flying owls.
Intaglio on a carnelian.
Roman. $\frac{5}{8}$ in. × $\frac{1}{2}$ in.

100 BACCHUS, standing, leaning on a thyrsus, and carrying in his right hand a vase; by his side walks the panther.
Intaglio on a carnelian.
Roman. $\frac{7}{16}$ in. × $\frac{3}{8}$ in.

101 BACCHUS, standing under a twining vine, leaning on a thyrsus, and holding a vase in his right hand; at his feet is the panther.
Intaglio on a nicolo.
Roman. $\frac{1}{2}$ in. × $\frac{3}{8}$ in.

102 BACCHUS (?), a bearded head, ivy-wreathed.
Intaglio on a brown carnelian.
Roman. Dia. $\frac{1}{2}$ in.

103 FULL-FACE HEAD OF A BACCHANT OR FAUN, with laughing expression.
Intaglio on an onyx.
Roman. $\frac{5}{8}$ in. × $\frac{1}{2}$ in.

104 HEAD OF A BACCHANT, wreathed with vine; behind it is a thyrsus.
Intaglio on an onyx.
Roman. $\frac{7}{8}$ in. × $\frac{1}{2}$ in.

105 THE PANTHER OF BACCHUS, with the thyrsus.
Intaglio on an onyx.
Roman. $\frac{4}{8}$ in. × $\frac{3}{8}$ in.

SILENUS.

106 SILENUS, standing, holding a cup; before him is a pedestal with a vase upon it.
Intaglio on a sapphire.
Roman. $\frac{4}{8}$ in. × $\frac{3}{8}$ in.

107 SILENUS, riding on a goat, flourishing a thyrsus.
Intaglio on a carnelian.
Roman. $\frac{13}{16}$ in. × $\frac{4}{8}$ in.

108 SILENUS, riding sideways upon an ass.
Intaglio on a nicolo.
Roman. $\frac{1}{2}$ in. × $\frac{3}{8}$ in.

109 THE THYRSUS, with two Bacchanalian masks attached to it.
Intaglio on an amethyst.
Roman. $\frac{9}{16}$ in. × $\frac{5}{16}$ in

FAUNS, ETC.

110 FAUN, playing on reeds, seated before a Priapic terminal figure with a thyrsus.
Intaglio on a carnelian.
Roman. Dia. $\frac{5}{8}$ in.

111 PAN, seated on a rock under a tree, teaching the youthful Olympus to play on the syrinx.
Intaglio on a plasma.
Roman. $\frac{9}{16}$ in. × $\frac{3}{8}$ in.

112 FAUN, playing on a flute; on his extended left knee sits a child, probably the youthful Bacchus, with his body thrown back and his arms stretched out.
Intaglio on a nicolo.
Roman. $\frac{1}{2}$ in. × $\frac{7}{16}$ in.

113 FAUN (?), seated on an amphora, holding a Pan's pipes (?).
Intaglio on a brown jasper.
Roman. $\frac{1}{2}$ in. × $\frac{7}{16}$ in.

114 FAUN, kneeling on one knee, and holding a cymbal.
Intaglio on a brown carnelian.
Roman. $\frac{1}{2}$ in. × $\frac{3}{8}$ in.

115 FAUN, seated, holding a Pan's pipes (?) out in his right hand, and a staff in his left.
Intaglio on a nicolo. $\frac{7}{16}$ in. × $\frac{5}{16}$ in.

116 A MAN, standing, giving a drink from an amphora to a small faun.
Intaglio on a brown carnelian.
Good Roman work. $\frac{7}{16}$ in. × $\frac{1}{4}$ in.

117 FAUN, seated; in front of him is a thyrsus, also another indistinct object.
Intaglio on a carnelian.
Roman. $\frac{9}{16}$ in. × $\frac{7}{16}$ in.

118 FAUN, wearing a panther's skin; walking, and playing on two pipes.
Intaglio on a brown carnelian.
Roman. $\frac{7}{16}$ in. × $\frac{1}{8}$ in.

CYBELE.

CYBELE, or Rhea as she was also called, was the mother of Jupiter, and the wife of Chronos. She was called "The Great Mother," and "The Mother of the Gods." She was worshipped from early times throughout the whole of the Greek world. Cybele is generally represented wearing a mural crown, and seated on a throne or car, attended by lions.

119 CYBELE, seated in a car drawn by two lions, and attended by Cupids.
Intaglio on a carnelian.
Late Roman (?). $\frac{3}{4}$ in. × $\frac{9}{16}$ in.

120 CYBELE, seated on a vessel, between two lions, and holding a branch in her right hand, and turning towards a man who is approaching the vessel, apparently from the shore.
Intaglio on an amethyst.
Roman. $\frac{1}{2}$ in. × $\frac{3}{8}$ in.

ÆSCULAPIUS.

ÆSCULAPIUS, the god of the medical art, and as such was universally venerated amongst the Greeks and Romans. In ancient art he is often represented with Hygieia, his daughter, the goddess of health, and the small divinity Telesphorus, whom Müller calls "the little muffled Dæmon of hidden vital power." Both Æsculapius and Hygieia are represented with serpents, possibly, says Dr. Schmitz, because they were a symbol of prudence and renovation, and were believed to have the power of discovering herbs of wondrous powers. This is indicated by a legend of Æsculapius, who is said to have been in the house of Glaucus, when a serpent came and twined round his staff; this serpent Æsculapius killed. Afterwards another

serpent arrived carrying a herb, with which it restored to life the dead serpent. Æsculapius is supposed to have ever afterwards used that herb to heal men.

121 HEAD OF ÆSCULAPIUS, and the staff with serpent entwined.
Intaglio on a carnelian.
Roman. $\frac{1}{2}$ in. × $\frac{6}{13}$ in.

122 STANDING FIGURE OF ÆSCULAPIUS, holding the staff with serpent entwined.
Intaglio on a carnelian.
Roman. $\frac{1}{2}$ in. × $\frac{1}{3}$ in.

123 STANDING FIGURE OF TELESPHORUS.
Intaglio on a carnelian.
Roman. $\frac{1}{2}$ in. × $\frac{1}{3}$ in.

VICTORY.

THIS goddess, the personification of Victory, is represented as a woman, winged, carrying a palm branch and wreath; and in many cases as standing on a globe.

124 VICTORY, winged, carrying a wreath and palm branch; her feet resting on a globe.
Intaglio on a carnelian.
Roman. $\frac{3}{4}$ in. × $\frac{1}{2}$ in.

125 A similar subject to the last.
Intaglio on a sardonyx.
Roman, rude work. $\frac{1}{2}$ in. × $\frac{3}{8}$ in.

126 VICTORY, writing upon a shield, which forms part of a trophy of arms.
Intaglio on a plasma.
Roman. $\frac{3}{8}$ in. × $\frac{1}{4}$ in.

127 A BULL (Apis?) wearing the sun's disk between his horns; over him flies a figure of Victory.
Intaglio on a carnelian.
Late Roman. $\frac{5}{12}$ in. × $\frac{4}{8}$ in.

HELIOS, OR THE SUN GOD.

THE worship of the Sun God migrated from the East into the Roman religious system. Helios, stepping into his chariot, indicating the rising sun no doubt.

Three of these gems are on bloodstone, anciently called Heliotrope or "Sun-turner," which name Mr. King states arose from the notion that the stone if immersed in water reflected an image of the sun as red as blood; also because "when in the air it might be used as a mirror to observe the eclipses of the same luminary, and the moon passing before and obscuring it." See King's "Antique Gems," p. 17.

128 HELIOS, standing, with rays coming from his head; his right hand is raised, and in his left is his whip.
Intaglio on a carnelian.
Late Roman work. $\frac{5}{8}$ in. × $\frac{1}{2}$ in.

129 HELIOS, standing, holding a burning torch.
Intaglio on a bloodstone.
Late Roman work. $\frac{3}{8}$ in. × $\frac{1}{4}$ in.

130 HELIOS, stepping into his four-horsed chariot; his head radiated, and a whip in his left hand.
Intaglio on a bloodstone.
Roman. $\frac{7}{16}$ in. × $\frac{3}{8}$ in.

131 HELIOS driving his four-horsed chariot. Above the horses appears the crescent moon; below the chariot are the letters, B·F·F·S·
Intaglio on a bloodstone.
Roman. $\frac{1}{2}$ in. × $\frac{3}{8}$ in.

EGYPTIAN SUBJECTS.

132 A PRIEST, standing, holding up a sistrum in his right hand, and a situla in his left; beside him is an altar, and upon it a head-dress, the disk of the sun, with serpents.
Intaglio on a hæmatite.
Romano-Egyptian. $\frac{9}{16}$ in. × $\frac{3}{4}$ in.

133 A CANOPIC VASE, with human bearded head, wearing the Atf head-dress.
Intaglio on a smoky white carnelian.
Romano-Egyptian. $\frac{9}{16}$ in. × $\frac{7}{16}$ in.

HERCULES.

THE Greek hero, Hercules, the son of Zeus and Alcmene the wife of Amphitryon, was the personification of physical power and courage. The legends connected with his career are numerous, and are found in Greece, Rome, Egypt, and Phœnicia.

134 HERCULES, a youthful head, unfortunately only a fragmentary gem, restored with gold; round the neck is the upper part of the lion's skin.
Intaglio on a plasma.
Roman. $\frac{1}{2}$ in. × $\frac{7}{16}$ in.

135 HERCULES, a youthful head, with thick neck, massive brow and short curly hair; round the neck appears the lion's skin.
Intaglio on an onyx.
Roman. $\frac{5}{8}$ in. × $\frac{1}{2}$ in.

136 HERCULES, reclining, apparently drunk, holding up the club in his right hand, and a cup in his left.
Intaglio on a nicolo.
Roman. $\frac{1}{2}$ in. × $\frac{3}{4}$ in.

137 HERCULES, with club and lion's skin, standing, holding a vase over an altar.
Intaglio on a carnelian.
Roman. $\frac{7}{16}$ in. × $\frac{8}{8}$ in.

138 HERCULES, with club and lion's skin, standing, holding in his left hand a vase. In the field the letters D O M.
Intaglio on a carnelian.
Roman. $\frac{8}{8}$ in. × $\frac{1}{2}$ in.

139 HERCULES, with club and lion's skin, standing, being crowned with a wreath by Victory; behind the figure of Victory is a Roman military standard, surmounted by an eagle.
Intaglio on a carnelian.
Late Roman. $\frac{5}{8}$ in. × $\frac{9}{16}$ in.

140 HERCULES strangling the Nemean lion; a good Roman gem, on a very beautiful stone.
Intaglio on a fine carnelian.
Roman. $\frac{1}{2}$ in. × $\frac{5}{12}$ in.

141 HERCULES, standing, holding the club, being addressed by a female figure carrying a long staff; surrounded by a guilloche border.
Intaglio on a portion of the base of a red carnelian scarabæus, which has been sawn away from the upper part.
Probably a late Roman imitation of the Etruscan.
$\frac{9}{16}$ in. × $\frac{8}{8}$ in.

142 THE CLUB OF HERCULES, with a corn stalk on one side, and a poppy stem on the other.
Intaglio on a carnelian.
Roman. $\frac{7}{16}$ in. × $\frac{8}{8}$ in.

143 HEAD OF IÖLE, draped in the lion's skin.
Intaglio on a plasma.
Roman. $\frac{8}{8}$ in. × $\frac{1}{2}$ in.

PRIAPUS.

144 FIGURE OF PRIAPUS, standing, with corn, etc., in his girdle and holding the falx in his right hand.
Intaglio on a mottled jasper.
Roman. $\frac{1}{2}$ in. × $\frac{7}{16}$ in.

DÆDALUS.

"A MYTHICAL personage, under whose name the Greek writers personified the earliest development of the arts of Sculpture and Architecture, especially among the Athenians and Cretans." (Smith's Dict. Gr. & Rom. Biog.)

Dædalus is generally represented constructing or carrying a pair of wings, in illustration of the legend that having incurred the displeasure of Minos, King of Crete, he escaped from the vengeance of that monarch by making wings for himself and his son Icarus, and flying across the Ægean. Dædalus landed safely, but Icarus flew too near the sun, and the wax by which the wings were attached melted, and he was drowned in that part of the Ægean now called the Icarian Sea.

145 DÆDALUS, seated, carving the wings.
Intaglio on an onyx.
Roman. $\frac{7}{16}$ in. × $\frac{5}{16}$ in.

146 ICARUS, standing, holding a wing made by Dædalus, in his left hand.
Intaglio on a carnelian.
Roman. $\frac{9}{16}$ in. × $\frac{1}{2}$ in.

ROMULUS AND REMUS.

ACCORDING to the ancient Roman legend, Romulus and Remus were the twin children of the god Mars, and Silvia, a vestal virgin, niece of Amulius, king of Alba Longa. Their mother, and they themselves, were doomed to be drowned in the river Anio, by Amulius. Silvia, in the river, became the wife of the river-god, but her

children drifted into the overflowing Tiber, and thence to the base of the Palatine hill, where they were found at the foot of a fig-tree, and suckled by a she-wolf. Their royal extraction was afterwards made clear, and Romulus became the founder of the city of Rome.

147 ROMULUS AND REMUS being suckled by the wolf, under two trees.
Intaglio on an onyx.
Roman. $\frac{5}{8}$ in. × $\frac{1}{2}$ in.

148 The same subject as the last, treated in an almost identically similar manner.
Intaglio on a nicolo.
Roman. $\frac{3}{8}$ in. × $\frac{1}{4}$ in.

MISCELLANEOUS SUBJECTS.

149 HEAD OF LEUCOTHEA, generally called the head of Leander, but evidently the former, and taken from a coin of the Crepereia family.
Intaglio on a carnelian.
Roman. $\frac{9}{16}$ in. × $\frac{7}{16}$ in.

150 HEAD OF LEUCOTHEA.
Intaglio on an amethyst.
Roman (?). $\frac{5}{12}$ in. × $\frac{1}{2}$ in.

151 FEMALE HEAD, full face, and below it an eagle, flying, and holding in its mouth a horned asp.
Intaglio on a brown carnelian.
Good Roman work. $\frac{1}{2}$ in. × $\frac{5}{8}$ in.

152 PROFILE FEMALE HEAD, with crescent behind the neck, and stars depicted on the head-dress, probably the goddess Luna.
Intaglio on a hyacinthian garnet.
Roman. $\frac{1}{2}$ in. × $\frac{3}{8}$ in.

153 PROFILE HEAD OF PARIS.
Intaglio on a hyacinthian garnet.
Roman. $\frac{7}{12}$ in. × $\frac{5}{12}$ in.
Gold ring setting, English 18th-century work.

154 DIOMEDES AND ODYSSEUS carrying off the Palladium; unfortunately only a fragment.
Intaglio on a carnelian.
Roman, or possibly earlier. $\frac{3}{8}$ in. × $\frac{5}{16}$ in.

155 THESEUS (?), standing, contemplating his sword.
Intaglio on a nicolo.
Roman. $\frac{1}{2}$ in. × $\frac{3}{8}$ in.

156 ACHILLES, seated, playing on the lyre; beside him lies his shield.
Intaglio on an amethyst.
Roman. $\frac{3}{4}$ in. × $\frac{1}{2}$ in.

157 ACHILLES, standing, resting his arm on his shield, and Thetis bringing his helmet to him.
Intaglio on a nicolo.
Roman. $\frac{15}{16}$ in. × $\frac{11}{16}$ in.

158 PRIAM BEGGING THE BODY OF HECTOR FROM ACHILLES.
Intaglio on a carnelian.
Roman. $\frac{9}{16}$ in. × $\frac{7}{16}$ in.

159 MENELAUS CARRYING THE DEAD PATROCLUS.
Intaglio on a red jasper.
Roman. $\frac{11}{16}$ in. × $\frac{9}{16}$ in.

160 YOUNG WOMAN, standing, stabbing herself in the breast with a dagger; by her side is a torch stuck erect in the ground; her right arm is extended apparently warding off the approaching figure of a man who is advancing towards her, with his left hand raised seemingly to seize her, and pointing with his right hand towards the torch.

Possibly a representation of the story of Tarquin and Lucrece.

Intaglio on a lapis-lazuli containing a quantity of iron pyrites. Roman.

161* MERCURY, standing, holding the purse and caduceus.
Intaglio on a carnelian.
Roman. $\frac{9}{16}$ in. × $\frac{1}{2}$ in

162* HEAD OF HELIOS, in profile.
Intaglio on an onyx.
Roman. $\frac{1}{2}$ in. × $\frac{3}{8}$ in.

163* HEAD OF HERCULES, draped in a lion's skin.
Intaglio on an emerald, through which is disseminated in a very curious way a quantity of iron pyrites; an interesting mineralogical specimen.
Roman (?). $\frac{9}{16}$ in. × $\frac{1}{2}$ in.

ROMAN PORTRAITS.

THESE portraits are of the Roman Emperors, warriors, statesmen, philosophers, and of various private personages of whom there is no record. Even those of celebrated persons are not always easy to identify.

164 UPPER PART OF A STATUE OR BUST OF LIVIA, in chalcedony, mounted on a modern silver stand. The Empress is represented in the character of Juno, with a veil on the back of her head; on her forehead is a crown ornamented with stars, and having a medallion in the centre, the portrait of Augustus, in intaglio. *See frontispiece.*
Height with stand, $4\frac{5}{8}$ in.

165 SMALL BUST, IN GREEN CHRYSOPRASE, OF JULIA TITI, mounted on a modern pedestal made of various marbles.
Height of bust, $1\frac{1}{16}$ in.

* These gems were accidentally omitted from their proper places in the earlier part of the Catalogue.

166 PROFILE HEAD OF THE YOUNG AUGUSTUS (?).
Intaglio on a carnelian.
Roman. $\frac{9}{16}$ in. × $\frac{7}{8}$ in.

167 PROFILE HEAD OF A ROMAN YOUTH, possibly meant for the young Augustus. Very beautiful work.
Intaglio on an amethyst.
Roman. $\frac{5}{8}$ in. × $\frac{1}{2}$ in.

168 HEAD OF NERO, in profile.
Intaglio on a plasma.
Roman. $\frac{9}{16}$ in. × $\frac{7}{8}$ in.

169 HEAD OF LUCIUS VERUS (?), in profile; and on the reverse the Roman eagle, holding a wreath in its mouth, standing between two military standards.
Intaglio on a red jasper.
Roman. $\frac{11}{16}$ in. × $\frac{9}{16}$ in.

170 PROFILE HEAD, a portrait of the elder Berenice (?).
Intaglio on a hyacinthian garnet, very well executed.
Probably Græco-Egyptian work. $\frac{11}{16}$ in. × $\frac{1}{2}$ in.

171 PROFILE HEAD, a portrait of a Roman Empress, probably Agrippina II. or Messalina. Mounted in a pretty English 18th-century gold ring.
Intaglio on a chalcedony, very good work.
Roman.

172 PROFILE HEAD OF A MAN, partially restored.
Intaglio on a hyacinthian garnet.
Roman. $\frac{13}{16}$ in. × $\frac{5}{8}$ in.

173 PROFILE HEAD; portrait of a man, name unknown.
Intaglio on an amethyst. $\frac{5}{8}$ in. × $\frac{1}{2}$ in.

174 FULL-FACE HEAD, portrait of a man, with an illegible inscription on either side, probably the name.
Intaglio on an octagonal nicolo.
Roman. $\frac{1}{2}$ in. × $\frac{3}{8}$ in.

175 PORTION OF A PROFILE PORTRAIT OF A MAN.
Intaglio on a fragment of red jasper.
Roman.

176 PROFILE HEAD, portrait of a man, a very characteristic likeness, and an admirable gem, unfortunately very much worn. At the back of the neck are some initials, apparently A·P·K.
Intaglio on a carnelian.
Roman. Dia. $\frac{1}{2}$ in.

177 PROFILE HEAD, portrait of a man, and the name LVPVS, a very good Roman portrait.
Intaglio on an octagonal red jasper.
Roman. $\frac{1}{2}$ in. × $\frac{7}{16}$ in.

178 PROFILE HEAD, portrait of a man, and behind the head the word PATER.
Intaglio on a red jasper.
Roman. $\frac{9}{16}$ in. × $\frac{7}{16}$ in.

179 PROFILE HEAD, portrait of a man, name unknown.
Intaglio on a red jasper, imperfect.
Roman. $\frac{9}{16}$ in. × $\frac{7}{16}$ in.

180 PROFILE HEAD, portrait of a man, name unknown.
Intaglio on a red jasper.
Roman. $\frac{7}{16}$ in. × $\frac{8}{8}$ in.

181 PROFILE HEAD, portrait of a man, name unknown.
Intaglio on a hyacinthian garnet, imperfect.
Roman. $\frac{7}{16}$ in. × $\frac{6}{16}$ in.

182 FULL-FACE PORTRAIT OF A YOUNG MAN, name unknown.
Intaglio on a brown carnelian.
Late Roman. $\frac{1}{2}$ in. × $\frac{7}{16}$ in.

183 PORTRAIT OF A YOUNG MAN, nearly full-face; on the left side in the field is a dagger.
Intaglio on a carnelian.
Roman. $\frac{9}{16}$ in. × $\frac{1}{2}$ in.

184 PROFILE HEAD, portrait of a boy.
Intaglio on a nicolo, imperfect.
Roman.

185 PROFILE PORTRAIT OF A YOUTH.
Intaglio on a brown carnelian.
Roman. $\frac{9}{16}$ in. × $\frac{7}{16}$ in.

186 PROFILE HEAD OF SOCRATES.
Intaglio on an onyx.
Roman. $\frac{3}{8}$ in. × $\frac{5}{16}$ in.

187 PROFILE LAUREATED HEAD OF A WOMAN.
Intaglio on a carnelian, unfortunately imperfect.
Roman, very good work.

188 PROFILE PORTRAIT OF A WOMAN, with the hair elaborately plaited.
Intaglio on a carnelian.
Roman, good work. $\frac{1}{2}$ in. × $\frac{5}{8}$ in

189 PROFILE HEAD OF A WOMAN.
Intaglio on an onyx.
Roman. $\frac{3}{8}$ in. × $\frac{3}{10}$ in.

190 PROFILE HEAD OF A WOMAN, very similar in style to No. 166.
Intaglio on a carnelian, unfortunately imperfect.
Probably Græco-Egyptian work. $\frac{7}{16}$ in. × $\frac{5}{16}$ in.

191 PROFILE HEAD OF A WOMAN.
Intaglio on an onyx.

192 PROFILE HEAD OF A WOMAN.
Intaglio on a carnelian.
Roman. $\frac{7}{16}$ in. × $\frac{3}{8}$ in.

193 PROFILE HEAD OF A HELMETED WARRIOR.
Intaglio on a red jasper.
Roman.

194 PROFILE FIGURE OF A HELMETED WARRIOR, holding a cornucopia.
Intaglio on an onyx.
Roman.

SACRIFICIAL SUBJECTS.

195 MAN standing, and holding the lituus in his right hand, and a laureated head in his left; before him is an altar with fire upon it.
Intaglio on sardonyx.
Roman. $\frac{5}{8}$ in. × $\frac{5}{12}$ in.

196 STANDING FIGURE OF A MAN pouring a libation over a tripod, on which stands a crown, and erect palm branch.
Intaglio on an amethyst.
Roman, very beautiful work. $\frac{7}{16}$ in. × $\frac{3}{8}$ in.

197 AN ALTAR, with a tree beside it; on the altar is fire, and from the side of it projects a corn stalk, and round the altar is coiled a serpent.
Intaglio on a sard.
Roman. $\frac{1}{2}$ in. × $\frac{5}{16}$ in.

198 THREE FIGURES approaching reverently towards a small figure of a deity placed on a trunk under a tree. The first figure is that of a woman, who leans forward, resting her hands on the tree trunk; behind her is another woman, with one or two sacrificial vessels, and at the back stands a man playing on two pipes.
Intaglio on a sard.
Roman. $\frac{5}{8}$ in. × $\frac{7}{16}$ in.

199 TWO FAUNS sacrificing a deer over an altar, on which there is fire. In the exergue are the two Greek letters **A Φ**.
Intaglio on a paste (?).
Roman. $\frac{5}{8}$ in. × $\frac{1}{2}$ in.

200 A PRIESTESS standing before an altar, holding a palm branch and patera; behind the altar is a hind (?).
Intaglio on an onyx.
Roman. $\frac{11}{16}$ in. × $\frac{7}{16}$ in.

201 A PRIEST standing before an altar with fire upon it, holding in his right hand a patera, with an insect upon it (?), and in the left a bird.
Intaglio on a nicolo.
Roman. $\frac{1}{2}$ in. × $\frac{3}{8}$ in.

MISCELLANEOUS SUBJECTS.

202 A YOUTH approaching towards a man seated on the ground, probably intending to signify a physician tending a sick man. In the field between the figures are apparently two letters, Δ and ⊦. (?)
Intaglio on a prase.
Roman. $\frac{5}{8}$ in. × $\frac{1}{2}$ in.

203 SEATED FIGURE OF A WOMAN, holding a sceptre surmounted by a globe, in her left hand, and in her right a patera, which she extends towards a goat; behind her is another goat.
Intaglio on a carnelian.
Roman. $\frac{1}{2}$ in. × $\frac{7}{16}$ in.

204 MAN standing, carrying a staff under his left arm, his right hand is raised; before him is a boar (?), and in a cloud on the right a figure of Victory.
Intaglio on a nicolo.
Roman. $\frac{1}{2}$ in. × $\frac{3}{8}$ in.

205 A YOUTH seated on a circular altar, holding in his right hand a pedum, with an ivy wreath (?) entwined round it.
Intaglio on a carnelian.
Roman. $\frac{1}{2}$ in. × $\frac{3}{8}$ in.

206 A YOUNG WOMAN, standing, drinking from a cup; before her on the ground is a vase, with a palm branch in it, and behind her a tree. This subject has been elsewhere called "Sophonisba taking Poison."
Intaglio on a green chrysoprase.
Roman. $\frac{5}{8}$ in. × $\frac{1}{2}$ in.

207 A BOY, walking, and carrying a pedum and basket (?).
Intaglio on a carnelian. $\frac{7}{16}$ in. × $\frac{3}{8}$ in.

208 FIGURE OF A YOUTH, running, looking back, and carrying (?).
Intaglio on an onyx.
Roman. $\frac{1}{2}$ in. × $\frac{3}{8}$ in.

209 MAN playing on a lyre; before him stands a woman. Only a fragment.
Intaglio on a carnelian.
Roman.

210 TWO YOUTHS, embracing; in the field a star.
Intaglio on an emerald.
Roman. $\frac{3}{8}$ in. × $\frac{5}{16}$ in.

211 MAN LEADING A HORSE; a fragment.
Intaglio on a carnelian.
Roman. $\frac{1}{2}$ in. × $\frac{5}{16}$ in.

212 A YOUTH USING THE STRIGIL (?). English gold-ring setting of the 18th century.
Intaglio on a nicolo.
Roman. $\frac{1}{2}$ in. × $\frac{3}{8}$ in.

213 SEATED FIGURE OF AN OLD MAN.
Intaglio on a nicolo.
Roman. Dia. $\frac{1}{2}$ in.

214 WARRIOR, armed with sword and shield, and wearing a helmet, kneeling on one knee before a circular pedestal, on which is placed a large mask, facing him. Possibly

a symbolic representation of a warrior opposing evil rumour.

Intaglio on a red jasper.

Roman. $\frac{5}{8}$ in. × $\frac{1}{2}$ in.

215 MAN, with hammer and chisel, carving a large stone vase.

Intaglio on a carnelian.

Roman. $\frac{3}{4}$ in. × $\frac{11}{16}$ in.

216 MAN, with an amphora, possibly the potter affixing the handles, or else simply raising it on to a stand.

Intaglio on a carnelian.

Roman. $\frac{1}{2}$ in. × $\frac{3}{8}$ in.

217 STANDING FIGURE OF A WARRIOR, holding his helmet in his right hand, and shield and spear in his left.

Intaglio on an onyx.

Roman. $\frac{1}{2}$ in. × $\frac{3}{8}$ in.

218 WARRIOR, wearing helmet, seated on a heap of armour, and holding in his right hand a laureated head.

Intaglio on a nicolo.

Roman. $\frac{9}{16}$ in. × $\frac{1}{2}$ in.

219 WARRIOR, standing, holding spear and helmet; before him on the ground lies his armour.

Intaglio on a nicolo.

Roman. $\frac{1}{2}$ in. × $\frac{3}{8}$ in.

220 SEATED FIGURE OF A WARRIOR; in front of him is a term, on which are his helmet, sword, and spear.

Intaglio on a nicolo.

Roman. $\frac{9}{16}$ in. × $\frac{1}{2}$ in.

221 A YOUTH, raising himself from a recumbent position, apparently shrinking back from a serpent which is reared up at his feet, and below which stands a vase. The whole surrounded by a border.

Intaglio on a rock crystal.

Roman work in the Etruscan style. $\frac{1}{2}$ in. × $\frac{3}{8}$ in.

222 SEATED FIGURE OF A YOUTH, or young woman, placing a wreath upon a head which she holds in her right hand.
Intaglio on a nicolo.
Roman. $\frac{7}{16}$ in. × $\frac{5}{16}$ in.

223 STANDING FIGURE OF A WOMAN, holding a branch in her right hand.
Intaglio on an onyx.
Roman. $\frac{7}{16}$ in. × $\frac{5}{16}$ in.

224 FIGURE OF A WOMAN, advancing and carrying a sceptre (?); in front of her lies a shield and sword (?).
Intaglio on an onyx.
Roman. $\frac{1}{2}$ in. × $\frac{3}{8}$ in.

GAMES, ETC.

225 MAN DRIVING A QUADRIGA, or four-horsed chariot, and holding a wreath and palm branch.
Intaglio on a chalcedony.
Roman. $\frac{7}{16}$ in. × $\frac{5}{16}$ in.

226 TWO RUNAWAY HORSES, struggling, though still reined, the wheels of an overturned chariot on either side.
Intaglio on a carnelian.
Roman. $\frac{7}{16}$ in. × $\frac{3}{8}$ in.

227 A GALLOPING HORSE, with torn bridle; in the field the legend **SOTETITRIS.**
Intaglio on a carnelian.
Roman. $\frac{3}{8}$ in. × $\frac{5}{16}$ in.

228 A MAN RIDING, guiding two horses.
Intaglio on a carnelian.
Roman. $\frac{5}{16}$ in. × $\frac{1}{2}$ in.

229 DISCOBULUS, standing, the discus in his right hand, and the victory palm in his left; behind him is a terminal figure, and before him a vase.
Intaglio on a nicolo.
Roman. $\frac{1}{2}$ in. × $\frac{7}{16}$ in.

230 TWO MEN WRESTLING; on one side is a spectator, and on the other a vase and palm branch.
Intaglio on a carnelian.
Roman. ½ in. × ⅝ in.

231 A MAN, standing, holding a Tragic mask.
Cameo on an onyx.
Roman. 1¼ in. × 1⅛ in.

232 TWO MEN, possibly actors; one is seated playing the lyre, the other stands before him declaiming, and leaning on a staff. This intaglio is unfortunately imperfect; the upper part is a very clever restoration in gold.
Intaglio on a carnelian.
Roman. $\frac{7}{16}$ in. square.

233 THREE MEN, two of them advancing and bowing towards the third, who stands leaning on a staff. The expression of all the three is one of dejection, and possibly they are actors performing a tragedy.
Intaglio on a brown sard.
Roman. ½ in. × ⅝ in.

234 FOUR ACTORS, three of them seated, and the fourth standing and being addressed by one of the group, an old man with bald head, who has his right fore-finger raised; behind the seated figures are two masks in a basket. A very curious treatment.
Intaglio on a carnelian.
Roman. $\frac{5}{12}$ in. × ⅓ in.

235 A COMIC MASK (?), bearded and wreathed.
Intaglio on a smoky onyx.
Roman. $\frac{9}{16}$ in. × ½ in.

236 THREE MASKS, grouped together; the centre mask, with a protruding tongue, has rising from its top the neck and

head of an eagle, and stands upon human legs and feet.

A very well-cut gem on a beautiful plasma.

Roman. $\frac{3}{8}$ in. × $\frac{5}{16}$ in.

237 A SILENUS (?) MASK, with the legend COL under it.

Intaglio on a black jasper.

Græco-Roman, very good work. Dia. $\frac{3}{8}$ in.

238 YOUTHFUL BACCHIC MASK, crowned with ivy.

Intaglio on a carnelian.

Good Roman work. Dia. $\frac{3}{8}$ in.

239 DOUBLE MASK, of an old man and child.

Intaglio on a carnelian.

Roman. $\frac{1}{2}$ in. × $\frac{5}{12}$ in.

240 PROFILE HEAD OF A YOUTH, with a Silenus mask at the back.

Intaglio on a red jasper.

Roman. $\frac{9}{16}$ in. × $\frac{2}{3}$ in.

241 DOUBLE MASK, of an old man and a child.

Intaglio on an onyx.

Roman (?). $\frac{5}{8}$ in. × $\frac{1}{2}$ in.

PRIVATE SIGNETS.

242 The name of the owner of the signet, **Q · PONPONIVS · FAVSTVS**, surmounted by two entwined palm branches.

Intaglio on an oval carnelian, on the back of which some recent hand has begun to copy the inscription on the front.

This interesting Roman signet Mr. King assigns to the early part of the second century. 1 in. × $\frac{5}{8}$ in.

243 A LEGEND; very difficult to decipher, though some of the letters are distinct.

Intaglio on a sardonyx.

Roman. $\frac{5}{8}$ in. × $\frac{7}{16}$ in.

244 GROUP, consisting of a profile head, probably that of Augustus, and on either side a bunch of corn; below is a finger-ring, the bezel placed upwards, with a pair of scales strung across it, and inside the hoop a squatting rabbit or hare.

Intaglio on a carnelian.

Roman. $\frac{5}{12}$ in. × $\frac{1}{4}$ in.

245 A GROUP OF SYMBOLS; in the centre is a finger-ring, set with a Silenus mask in cameo; within the hoop of the ring is a winged figure of Victory carrying a spear and wreath. On either side of the finger-ring are corn measures, and on one of these is a bird, and the object on the other is defaced by an imperfection in the stone; below, in the centre, is an undetermined object, and on either side is a small shrine with the figure of a deity inside.

Intaglio on a sard.

Roman, good work. $\frac{1}{2}$ in. × $\frac{3}{8}$ in.

246 A HAND, holding a human ear by the lobe, and the legend **ΟΛΒΟΣ ΜΟΥ**, "My happiness." The ear was supposed to be the seat of memory; in court it was a practice sometimes for the attorney to take witnesses by the ear to make them remember.

Cameo on an onyx.

Byzantine work. 1 in. × $\frac{7}{10}$ in.

247 A similar design to the last, with the legend **ΜΝΗΜΟΝΕΝΕ**, "Remember."

Cameo on an onyx.

Byzantine. $\frac{1}{2}$ in. × $\frac{3}{8}$ in.

248 HEADS OF A MAN AND WOMAN, facing each other, with a legend, which is very difficult to read, probably their names. This stone is considered by Mr. King to be from a betrothal ring of the date of Marcus Antoninus.

Intaglio on a red jasper.

Roman. $\frac{2}{3}$ in. × $\frac{1}{2}$ in.

MISCELLANEOUS OBJECTS.

249 A TWO-HANDLED KYLIX-SHAPED CUP, on the rim of which are perched two birds, one drinking and the other looking up.
Intaglio on a carnelian.
Roman. $\frac{7}{16}$ in. × $\frac{3}{8}$ in.

250 A HYDRA-SHAPED VASE AND PALM BRANCH.
Intaglio on a carnelian.
Roman. $\frac{9}{16}$ in. × $\frac{1}{2}$ in.

251 AN OINOCHOË-SHAPED VASE, with a small circular ornament (?) over it, and a pedum on one side and another undetermined object on the other; in the field the letters M · E · P.
Intaglio on a sard.
Roman. $\frac{3}{8}$ in. × $\frac{5}{16}$ in.

252 A HERME, carrying on her head a table with sacrificial cakes; on one side of her are an amphora and a goblet, and on the other an amphora and bronze candelabrum (up the candelabrum stem is running apparently a mouse (?)).
Intaglio on a sard.
Roman. $\frac{1}{2}$ in. × $\frac{7}{16}$ in.

253 THE EMBLEMATA OF VARIOUS DEITIES; a mask with the Phrygian cap, floating over a wreathed altar on which lies a pedum; in front are a winged caduceus, club, and corn-stalk.
Intaglio on a sard.
Good Roman work. $\frac{1}{2}$ in. × $\frac{5}{12}$ in.

254 A CORNUCOPIA, filled with fruits.
Intaglio on a plasma.
Roman. $\frac{3}{8}$ in. × $\frac{5}{16}$ in.

255 A HUMAN RIGHT FOOT.
Intaglio on dark brown jasper, very well executed.
Roman. $\frac{5}{12}$ in. × $\frac{1}{4}$ in.

256 A GALLEY, sailing and being rowed.
Intaglio on a plasma.
Roman. $\frac{1}{3}$ in. × $\frac{1}{4}$ in.

257 AN UNDETERMINED OBJECT.
Intaglio on a black jasper.
Roman. $\frac{7}{12}$ in. × $\frac{1}{2}$ in.

258 SEATED FIGURE OF A HUMAN-HEADED WINGED SPHINX, and the inscription L · C · IVC·
Intaglio on a carnelian.
Roman. Dia. $\frac{1}{2}$ in.

259 A GRYLLUS, composed of a mask of an old man's bearded head, from the back of which projects a tail, the curled end of which holds a two-pronged fork (?); underneath are the letters MAIL.
Intaglio on a carnelian.
Very good Roman work. $\frac{3}{8}$ in. × $\frac{1}{3}$ in.

AGRICULTURAL SUBJECTS.

260 A HUSBANDMAN, cutting corn with a sickle.
Intaglio on a red jasper.
Rude late Roman work. $\frac{9}{16}$ in. × $\frac{7}{16}$ in.

261 A HUSBANDMAN, cutting corn with a sickle; by his side is a basket.
Intaglio on an onyx.
Roman.

262 A HUSBANDMAN, cutting corn with a sickle: behind him is a tree.
Intaglio on a plasma.
Roman. $\frac{5}{8}$ in. × $\frac{5}{16}$ in.

263 A MAN, walking, and carrying over his right shoulder a pedum, from which is suspended in front a vessel, and behind, fruits.

Intaglio on a nicolo, which has been burnt.

Roman. $\frac{7}{12}$ in. × $\frac{1}{2}$ in.

264 A similar subject to the last, but very inferior in execution.

Intaglio on a nicolo.

Roman. $\frac{1}{2}$ in. × $\frac{7}{16}$ in.

265 A MAN, standing, holding a basket or dish, and a branch; before him is a heap of fruit.

Intaglio on a nicolo.

Roman. $\frac{1}{2}$ in. × $\frac{7}{16}$ in.

266 A MAN, walking, and carrying corn (?).

Intaglio on a carnelian.

Roman. $\frac{7}{16}$ in. × $\frac{1}{3}$ in.

267 A HUSBANDMAN OR WOMAN (?), guiding a plough drawn by two oxen.

Intaglio on a sard.

Rude Roman work. $\frac{1}{2}$ in. × $\frac{3}{8}$ in.

268 A HUSBANDMAN, guiding a plough drawn by two oxen; finely executed.

Intaglio on a chrysoprase.

Roman. $\frac{1}{2}$ in. × $\frac{3}{8}$ in.

269 A GROUP OF AGRICULTURAL EMBLEMS: a plough with a bird seated upon it, and a pedum and two corn-stalks.

Intaglio on a chalcedony; an interesting stone, showing, under a glass, the wavy texture of its formation.

Roman. $\frac{9}{16}$ in. × $\frac{5}{8}$ in.

270 A HUSBANDMAN, leaning on his staff, tending a cow grazing under a tree.

Intaglio on a plasma.

Roman. $\frac{1}{2}$ in. × $\frac{3}{8}$ in.

271 A YOUTHFUL HUSBANDMAN, standing, wearing the Phrygian cap; behind him is a bull, which he seems to be holding by a rope attached to the neck.
Intaglio on a chalcedony.
Roman. $\frac{9}{16}$ in. × $\frac{7}{16}$ in.

272 A YOUTH, dragging a goat by the horns from under a tree.
Intaglio on a plasma.
Roman. $\frac{3}{8}$ in. × $\frac{5}{16}$ in.

273 A MAN, leaning on his staff, standing in front of a tree, against which a goat is rearing itself on its hind legs. There is probably some phallic meaning in this representation.
Intaglio on a nicolo.
Roman. $\frac{9}{16}$ in. × $\frac{7}{16}$ in.

274 A HUSBANDMAN, seated, milking a goat; below this is another representation of two goats lying down amongst rocks and trees.
Intaglio on a nicolo.
Roman. $\frac{7}{18}$ in. × $\frac{1}{2}$ in.

275 A MAN, seated; behind him is a pedum.
Intaglio on a brown sard, imperfect.
Rude late Roman work. $\frac{7}{16}$ in. × $\frac{3}{8}$ in.

276 A MAN, wearing a round flat cap, walking and carrying a pedum over his left shoulder; his right hand is pointed upwards, and he looks in front of him towards a lizard rearing itself up on its tail.
Intaglio on a carnelian.
Roman. $\frac{7}{16}$ in. × $\frac{3}{8}$ in.

277 A WOMAN, seated under a tree, holding a bunch of grapes towards a boy (?), who stands before her carrying a staff in his left hand and a vessel (?) in his right.
Intaglio on a plasma.
Roman. $\frac{7}{16}$ in. × $\frac{5}{16}$ in.

278 A HUSBANDMAN, gathering fruit into a basket placed on the ground below the tree.
Intaglio on a jasper.
Roman. $\frac{7}{16}$ in. × $\frac{3}{8}$ in.

279 A HUNTSMAN, riding at full gallop, about to throw a spear from his right hand; by the side of the horse runs a dog. A very spirited work.
Intaglio on a plasma.
Roman. $\frac{5}{8}$ in. × $\frac{7}{16}$ in.

280 A MAN, wearing a small conical cap, standing on a rock, and drawing up a fish, with a fishing-rod in his right hand, in his left is a basket; in front of the rock a dolphin is disporting itself, and another undetermined object. It is possible, but not very probable, that this representation may have a Christian signification.
Intaglio on a red jasper.
Late Roman. $\frac{5}{8}$ in. × $\frac{1}{2}$ in.

281 A MAN, seated under a tree, catching a bird by means of the reflection from a mirror (?).
Intaglio on a carnelian.
Roman. $\frac{5}{8}$ in. × $\frac{1}{2}$ in.

ANIMALS.

282 A LION, walking. On the back of this cameo is cut another cameo, very poorly executed, probably during the last century, representing a warrior standing in front of a statue of Pallas.
Cameo on an onyx.
Roman. $1\frac{1}{6}$ in. × $\frac{5}{6}$ in.

283 A LION, advancing.
Intaglio on a nicolo.
Roman. $\frac{7}{16}$ in. × $\frac{3}{8}$ in.

284 A LION, advancing.
Intaglio on an onyx.
Roman. $\frac{5}{8}$ in. × $\frac{7}{16}$ in.

285 A LION, advancing.
Intaglio on an onyx.
Roman. $\frac{3}{8}$ in. × $\frac{5}{16}$ in.

286 LION'S HEAD, full face, and under it the legend HEIOY · Λ, a modern imitation of the ancient gem-engraver's name, HEIUS.
Intaglio on a hyacinthian garnet.
Good Roman work. $\frac{5}{8}$ in. × $\frac{1}{2}$ in.

287 A LION, lying down, and apparently roaring.
Intaglio on a sardonyx.
Roman. $\frac{1}{2}$ in. × $\frac{3}{8}$ in.

288 A LION, carrying a bull's head; above is the crescent moon.
Intaglio on a carnelian.
Late Roman. $\frac{3}{8}$ in. × $\frac{1}{4}$ in.

289 A LION, laying his paw on a bull's head.
Intaglio on an amethyst.
Roman. $\frac{9}{16}$ in. × $\frac{3}{8}$ in.

290 A LION.
Intaglio on a sardonyx.
Roman. $\frac{9}{16}$ in. × $\frac{3}{8}$ in.

291 A Cow, grazing.
Intaglio on a sardonyx.
Roman. $\frac{7}{16}$ in. × $\frac{3}{8}$ in.

292 A Cow, suckling a calf.
Intaglio on a plasma.
Roman. $\frac{3}{8}$ in. × $\frac{1}{4}$ in.

293 A JADED HORSE, advancing.
Intaglio on a carnelian.
Roman. $\frac{6}{8}$ in. × $\frac{1}{2}$ in.

294 A similar subject to the last, unfortunately only a fragment; very admirably executed.
Intaglio on a sard.
Roman.

295 A HORSE, walking, raising his right fore-leg very high.
Intaglio on a black jasper.
Roman. $\frac{1}{2}$ in. × $\frac{5}{12}$ in.

296 A HORSE'S HEAD.
Intaglio on an amethyst with a splendid lustre.
Roman. $\frac{5}{12}$ in. × $\frac{1}{3}$ in.

297 A BOAR, running.
Intaglio on a crystal (smoky quartz).
Roman. $\frac{5}{8}$ in. × $\frac{1}{2}$ in.

298 A BOAR, standing.
Intaglio on a nicolo.
Roman. $\frac{7}{16}$ in. × $\frac{3}{8}$ in.

299 A RAM, running, and looking back; a constellation (?).
Intaglio on a carnelian.
Roman. $\frac{1}{2}$ in. × $\frac{7}{16}$ in.

300 A COUCHED HIND, AND CALF.
Intaglio on an onyx.
Roman. $\frac{3}{8}$ in. × $\frac{5}{16}$ in.

301 A GOAT, seated under a tree.
Intaglio on an onyx.
Roman. $\frac{5}{16}$ in. × $\frac{1}{4}$ in.

302 A DOG, lying down asleep.
Intaglio on an onyx.
Roman. $\frac{7}{16}$ in. × $\frac{3}{8}$ in.

303 A Dog, laid down asleep.
Intaglio on a carnelian.
Roman. $\frac{1}{2}$ in. × $\frac{3}{8}$ in.

304 A Lizard.
Intaglio on a carnelian.
Roman. $\frac{1}{3}$ in. × $\frac{5}{16}$ in.

305 An Eagle, with a bird in its claws.
Intaglio on a carnelian.
Roman. $\frac{9}{16}$ in. × $\frac{7}{16}$ in.

306 A Crane, standing.
Intaglio on a nicolo.
Roman. $\frac{3}{8}$ in. × $\frac{5}{16}$ in.

307 A Crane, walking, and carrying a shield in shape of a ram's head, and stalks of corn.
Intaglio on a nicolo.
Roman. $\frac{3}{8}$ in. × $\frac{1}{4}$ in.

308 A Peacock, walking.
Intaglio on a chalcedony.
Roman. $\frac{1}{2}$ in. × $\frac{3}{8}$ in.

309 A Bird, perched on a poppy stalk.
Intaglio on an amethyst.
Roman. $\frac{3}{8}$ in. × $\frac{5}{16}$ in.

310 A Cock, walking.
Intaglio on a plasma.
Roman. $\frac{5}{16}$ in. × $\frac{1}{3}$ in.

311 A Butterfly.
Intaglio on an onyx.
Roman. $\frac{3}{8}$ in. × $\frac{5}{16}$ in.

312 A CRAB, facing a frog, and between them a star.
Intaglio on a carnelian.
Late Roman (?). $\frac{9}{16}$ in. × $\frac{7}{16}$ in.

313 SMALL ORNAMENT, in shape of a fish, carved in plasma; probably worn as a pendant, and possibly as the Christian symbol ἰχθύς.
Length $1\frac{1}{8}$ in.

GNOSTIC AMULETS.

THE term 'Gnostic' is derived from the Greek word Γνῶσις, *knowledge*, and as applied to religious ideas, signifies the knowledge of things divine. In this general sense it might seem to be applicable to almost any religious system; but it has become historically identified with a certain class of religious opinions which came into especial prominence during the early ages of Christianity.

The Gnostic opinions were a medley of the mythologies and philosophies which abounded in the eastern parts of the Roman Empire during the first few centuries after the death of Christ.

Mr. King, in his work on the Gnostics, points out how the systems of Zoroaster and Buddha, and the teachings of the Cabbala and Talmud, contributed to form the Gnostic theology. Upon the amulets in this collection are figures from both the Egyptian and Roman pantheons, together with many curious inscriptions, sometimes the names of deities, or other intelligible matters, but often enough only combinations of letters, out of which probably none but the originator could derive much meaning.

314 THE GOD ABRASAX, with cock's head and serpent legs, carrying in his right hand a shield with the name IAΩ cut for a seal upon it, and flourishing a whip in his left hand.
Intaglio on a bloodstone.
Gnostic. $\frac{3}{4}$ in. × $\frac{1}{2}$ in.

315 The same figure as No. 314, surrounded by an illegible inscription, cut for a seal; on the reverse is another Greek inscription.

Intaglio on a dark brown jasper.

Gnostic. $\frac{7}{8}$ in. × $\frac{3}{4}$ in.

316 AMULET, on which is engraved on one side a triform goddess, and under her (apparently) the three letters ΓΡΥ; the three heads of the goddess have three modii before them, and three extended arms on each side hold various objects; on the reverse are the Greek letters (cut direct) ΜΑΓΝΗΤΑΡ — ΙΝ . . . ΣΧΙΓ — ΑΛ.

Intaglio on a hæmatite.

Gnostic. $\frac{3}{4}$ in. × $\frac{7}{12}$ in.

317 THE ANCIENT EGYPTIAN DEITY ANUBIS, jackal-headed with human body, standing, draped in a tunic; on either side of the figure are letters which apparently read direct down the sides:—ΑΥϹ ΠΕΙϹ ΙΔΑΟΥΙ—Λ ΕΡΘ ϹΜΕΙΝΩΘΙΚΡΙΝ Φ(?).

Intaglio on a bad green jasper.

Gnostic. $\frac{3}{4}$ in. × $\frac{5}{8}$ in.

318 AN UNKNOWN DEITY, apparently in a mummied form, seated on a rock, with arms folded, and wearing a rudely drawn head-dress; in front is a star, and an obelisk engraved with the name ΙΑΩ; on the opposite side of the obelisk is a mummied figure of the god Anubis.

Intaglio on a green jasper.

Rude Gnostic work. $\frac{3}{4}$ in. × $\frac{7}{12}$ in.

319 A DEITY IN MUMMIED FORM, wearing the Egyptian head-dress, the *Atf;* the left hand raised to the head, and the right holding down a staff, or possibly the *Ankh*, the symbol of life. On the reverse is an inscription, partly in Greek letters and partly in characters somewhat resembling the hieroglyphic.

Intaglio on a hæmatite.

Gnostic. $\frac{5}{8}$ in. × $\frac{5}{12}$ in.

320 A CYNOCEPHALOUS APE, with a disk on his head, adoring before a column. Speaking of this gem, or of one almost identical with it, also in the Hertz collection, Mr. King says ("Gnostics," p. 208): "The Cynocephalus, with the lunar disk on his head, standing, in the act of adoration, before a column engraved with letters, and supporting a triangle, the symbol of Deus Lunus. Here we see one of the pillars of Hermes, on which that god had engraved all knowledge. This beast was sacred to him, for the genuine species had an instinctive liking for pen and ink, says Horapollo (p. 44). The pillars of Hermes still survive in the Masonic insignia, but they have been Judaized into Solomon's Jachin and Boaz." On the reverse is inscribed **ΒΙΑΩ**.

Intaglio on a green jasper.

Gnostic. $\frac{9}{16}$ in. × $\frac{3}{8}$ in.

321 A DEITY, with serpent's head and human body, standing and wearing a tunic; in his right hand he holds an Egyptian sceptre or walking-stick, and in his left the Egyptian *Ankh*, or symbol of life. Round the figure is an inscription, but it is very illegible.

Intaglio on a hæmatite.

Gnostic. $\frac{3}{4}$ in. × $\frac{5}{8}$ in.

322 VENUS, standing, arranging her hair, wearing a modius upon her head; going towards her is Mars, helmeted; underneath are the repeated vowels reading direct,—

O H H H
H H H O

On the reverse, the inscription **ΑΡΩΡΙΦΡΑCΙ**. An inscription similar to this appears on several other Gnostic gems bearing figures of Venus, see King's "Gnostics," plate v., and page 211. Mr. King reads Arioriph as the name of a goddess.

Intaglio on a hæmatite.

Gnostic. $\frac{7}{8}$ in. × $\frac{5}{8}$ in.

323 FIGURE OF A DEITY, called by Mr. King ("Gnostics," p. 208) the Gnostic Pleroma, or combination of all the Œons. The figure holds in the left hand a scroll, or possibly a serpent, and in the right three objects, described by Mr. King as "three bent spikes or nails"—a symbol which he sees on Babylonian cylinders, and in Cabbalistic and other symbolism. Behind the head of the figure are the two words, **IAΩ IEOY**; and upon the arms and legs, and on the serpent, or scroll, are a great quantity of other letters —possibly combinations of the vowels.

Intaglio on an amethyst.

Gnostic. ½ in. × ⅜ in.

324 FIGURE SEATED ON A THRONE, with the right hand up to the mouth; possibly a rude representation of Horus. In the field the legend **MICMOC.** On the reverse, an illegible inscription.

Intaglio on a basalt.

Gnostic. ¼ in. × ⅛ in.

325 HARPOCRATES seated on a lotus flower, holding a whip; before him the letter K. On the reverse are letters, some of them combined as a monogram.

Intaglio on a bloodstone.

Gnostic. 7/16 in. × 5/16 in.

326 HARPOCRATES seated on a lotus-flower, the stalk of which rises from a small boat; over his head are three scarabæi; over one end of the boat are three hawks, and over the other end three goats; below the boat three crocodiles. On the reverse the legend **BAINX ΩΩXΩI A ΩΩΛΩ PXEP ϹENMENENΘΩ.** The word **BAINXΩ** signifies "a prize."

Intaglio on a hæmatite.

Gnostic. ⅝ in. × ½ in.

327 HARPOCRATES seated on a lotus-flower, at the foot of the stalk of which is the letter **ω** and the name **ABPACAX.** On the reverse is the legend **ΑΔΩΝΑΙ ΜΙΧΑ (?) ΗΛ** "Lord Michael."

Intaglio on a lapis-lazuli.

This interesting Gnostic amulet is still in its original bronze setting, looped for suspension. 1 1/6 in. × 5/6 in.

328 A CARTOUCHE, formed by a coiled serpent, which is divided into four compartments; in an upper compartment is a cynocephalous ape in the act of adoration, and in the one opposite is Harpocrates seated on a lotus-flower; in the two lower compartments are respectively a hawk and a scarabæus. On the flat part of the reverse is the legend **CEMECIAAMΦ**, and round the bevelled edge, **AΞHNAPIN. CEMEC EIAAM,** signifies "The Eternal Sun," alluding to Harpocrates.

Intaglio on a dark jasper.

Gnostic. 3/4 in. × 1/2 in.

329 HERCULES, standing, the lion's skin over his right arm, and a cup in his left hand. On the reverse of this ordinary Roman gem is the Gnostic inscription,—

BAAA EICCΦ ANΓEPOΞTPOEICCKOC.

Intaglio on a white carnelian.

Roman. 1/2 in. × 3/8 in.

330 THE CHNUPHIS, lion-headed and maned serpent, erect, crowned with twelve rays; about him are three stars and the crescent moon, and the legend, **XNO — VPI (?) — ΓIΓANTOPH.** On the reverse is the triple **SSS**, with a bar through, and other symbols, and the legend, **KTAΦAPωΦI.**

Intaglio on a green plasma.

Gnostic. 3/4 in. × 1/2 in.

331 THE CHNUPHIS SERPENT, lion-headed, crowned with eight rays, erect; at his side the legend, reading as a seal, **XNOYBIC.** On the reverse the triple **SSS** with a bar through it.

Intaglio on a chrysoprase.

Gnostic. ½ in. × ⅝ in.

332 AN EAGLE, crowned with halo and rays. It is not easy to say if the head is intended for a serpent-head or not.

Intaglio on a bloodstone.

Gnostic. ½ in. × ⅝ in.

333 A CARTOUCHE, formed of a double-headed serpent, within which are symbols, supposed to be planetary. On the reverse is the legend **MVOVONMO.**

Intaglio on a plasma.

Gnostic. ⅝ in. × ½ in.

334 A GNOSTIC AMULET, with an illegible legend on one side, and on the other apparently the letters **CICIPP ω CITI ΦEPMC Y IABPACAΞ.**

Intaglio on a chrysoprase.

Gnostic. ⅔ in. × ½ in.

335 A FRAGMENT OF SOME GNOSTIC AMULET. A fire altar (?), and the crescent moon.

Intaglio on a green jasper. ½ in. × $\frac{5}{16}$ in.

EARLY ORIENTAL GEMS.

THESE gems are but poor works of art, the style is grotesque, and the execution rude. Their interest lies principally in the kind of subjects and inscriptions upon them. They were produced mostly under the Sassanian dynasty, from about the 3rd to the 7th century of our era.

Nos. 352 and 354 are interesting specimens, as they bear subjects from the Bible History, and probably were the seals of Jews.

336 THE WINGED HORSE PEGASUS, running and looking behind him.
Intaglio on a pierced scarabæoid seal in white chalcedony.
Probably Persian. 1 in. × $\frac{5}{6}$ in.

337 THE GODDESS ISHTAR (VENUS), standing under an arched shrine (?).
Intaglio on a pierced hemispherical seal in chalcedony.
Sassanian. $\frac{11}{16}$ in. × $\frac{5}{8}$ in.

338 A BOAR (?) AND AN IBEX.
Intaglio on a pierced hemispherical seal in chalcedony.
Sassanian. $\frac{3}{4}$ in. × $\frac{5}{8}$ in.

339 A HUMPED BULL, and legend.
Intaglio on a pierced hemispherical seal in onyx.
Sassanian. $\frac{3}{4}$ in. × $\frac{5}{8}$ in.

340 TWO FIGURES OF MEN, with arms and legs extended, holding sceptres (?); very rudely executed.
Intaglio on a pierced hemispherical seal in onyx.
Sassanian. Dia. 1 in.

341 A LION AND A BULL.
Intaglio on a pierced seal in hæmatite.
Sassanian. $\frac{7}{8}$ in. × $\frac{3}{4}$ in.

342 A STAG, lying down.
Intaglio on a pierced agate seal.
Sassanian. $\frac{11}{16}$ in. × $\frac{9}{16}$ in.

343 A LION DEVOURING A BULL.
Intaglio on a pierced hemispherical hæmatite seal, with the original bronze ring-mounting attached to it.
Sassanian. Dia. $\frac{11}{16}$ in.

344 THE HUMPED BULL, and a Pehlevi legend, probably a name, reading A'itáhasd or Aikahast (?).
Intaglio on a pierced seal in chalcedony.
Sassanian. $\frac{1}{2}$ in. × $\frac{5}{12}$ in.

345 THE SASSANIAN IMPERIAL STANDARD, with the sun and moon; a favourite seal device under that monarchy.
Intaglio on a pierced hemispherical seal in chalcedony.
Sassanian. Dia. $\frac{5}{8}$ in.

346 PROFILE PORTRAIT OF A MAN, with the sun and moon in the field.
Intaglio upon the base of a pierced onyx seal, the upper part of which has been cut away.
Sassanian. $\frac{5}{6}$ in. × $\frac{2}{3}$ in.

347 A STAG, OR IBEX, lying down under a tree.
Intaglio on a talc-slate. $\frac{5}{8}$ in. × $\frac{3}{8}$ in.

348 A LION, lying down, and the Pehlevi legend *Afzun*, "increase" (may it increase).
Intaglio on carnelian.
Sassanian. $\frac{5}{8}$ in. × $\frac{1}{3}$ in.

349 PAIR OF IBEX, lying down, and the Pehlevi legend, Yúm shafir, or perhaps Eu Musafir.
Intaglio on rock crystal.
Sassanian. Dia. $\frac{1}{2}$ in.

350 A LION DEVOURING AN IBEX.
Intaglio on a bloodstone.
Sassanian. Dia. ½ in.

351 A CRANE, and the Pehlevi legend, Shamu or Samr (?).
Intaglio on (?).
Sassanian.

352 ABRAHAM OFFERING UP ISAAC, who is laid on his back upon a small altar. The ram, instead of being caught in the thicket, is given by the hand of God. This was probably the seal of a Jew of early Sassanian times, A.D. 200—300. There is also a Pehlevi legend, which reads Afri or Abri (?). probably intended for Abraham. The flaw above the altar seems to be a drilled hole, of subsequent date to the original cutting.
Intaglio on a sard.
Sassanian. Dia. ½ in.

353 AN EIGHT-RAYED STAR, below which is a scorpion or crab with a crescent; also the Pehlevi legend, "Praise or glory to God."
Intaglio on a rose-coloured paste.
Sassanian.

354 MOSES STRIKING THE ROCK, from which flows the stream of water.
Intaglio on a carnelian.
Sassanian.

355 MAN MILKING A GOAT.
Intaglio on a garnet.
Sassanian. ½ in. × ⅝ in.

356 HEADS OF AN ORIENTAL KING AND QUEEN, bifrons.
Intaglio on a sard. ⅝ in. × ½ in.

357 A HUMPED COW, suckling a calf.
Intaglio on a garnet.
Sassanian. ½ in. × $\frac{7}{16}$ in.

358 A STAG RUNNING.
Intaglio on a garnet.
Sassanian. $\frac{7}{16}$ in. × $\frac{3}{8}$ in.

359 STANDING FIGURE OF VENUS.
Intaglio on a garnet.
Sassanian style. $\frac{1}{2}$ in. × $\frac{3}{8}$ in.

360 A LION.
Intaglio on a rock crystal.
Sassanian style. $\frac{5}{8}$ in.

361 HERCULES STRANGLING THE NEMEAN LION.
Intaglio on a green jasper.
Sassanian style. $\frac{5}{8}$ in. × $\frac{1}{2}$ in.

362 WINGED FIGURE OF A MAN, with the legs and tail of a bird, wearing a tunic, and carrying an amphora on his head, and a lighted torch in his left hand.
Intaglio on a carnelian.
Sassanian style (?). $\frac{1}{2}$ in. × $\frac{7}{16}$ in.

363 PRIEST (?), with crooked stick, walking, and leading an ibex.
Intaglio on a carnelian.
Sassanian (?). $\frac{1}{2}$ in. × $\frac{5}{16}$ in.

364–99 GROUP OF THIRTY-SIX SMALL GEMS, mostly intaglios on carnelian, engraved with unimportant subjects in the Sassanian style.

ORIENTAL GEMS OF THE MUSULMAN PERIOD.

THESE late Oriental gems are almost universally ornamented with inscriptions, generally texts from the Korân, in Kûfic (the early form of Arabic), Arabic, Persian, or Turkish. The two exceptions in this collection, Nos. 423 and 425, owe the figures upon them to influences other than Mohammedanism. No. 425 was evidently made for an Arabic adherent to Greek Christianity.

The majority of the gems are cut in carnelian, sometimes for seals, and sometimes for amulets, reading directly. The caligraphy is generally florid and complicated, as legibility has been sacrificed to design, and many have taken some time and care to decipher. With one exception all the inscriptions in this collection are cut in intaglio.

The description of a group of gems similar in character to this in the collection of the late Duc de Blacas, may be found in M. Reinaud's Descriptions des Monumens Musulmans, Arabes, Persans et Turcs du Cabinet de M. le Duc de Blacas," etc., 2 vols., Paris, 1828. In this work M. Reinaud calls attention to the medicinal and other virtues supposed by the Arabs to reside in precious stones. The ruby, emerald, turquoise, carnelian, &c., were considered specifics against all sorts of external and internal bodily ailments. In the carnelian were embodied a number of virtues, which varied according to its tint; and allusion is made to a traditional saying of Mohammed's, "*Celui qui cachète avec une cornaline ne cessera pas d'être dans la bénédiction et la joie.*"

The period to which most of these gems may be ascribed is about the time recorded on the dated specimens in this collection, namely from A.D. 1670–1780. The dates upon them are all according to the Arabian era of the Hijra, which commenced on the 16th of July, A.D. 622, the day of the flight of Mohammed from Mecca to El-Medîna. No doubt some of those bearing Kûfic inscriptions are much earlier than the 17th and 18th centuries.

As the arrangement of the Musulman year does not correspond with that of the Christian, it is not easy to turn any given date A.H. into the corresponding date A.D.; an extensive and useful table of a series of these transposed dates will be found in Richardson's Persian Dictionary, at the commencement of Vol. II. There are separate tables by *Gumprecht*, or better by *Wuestenfeld.* Also in *Prinsep's Indian Antiquities*, Vol. II., p. 193 of the *Useful Tables*, in 2nd edit.

400 SEAL, with Kûfic inscription, reading "God is the trust of Joseph, son of Yûnus (Jonah)."
Intaglio on a sardonyx. $\frac{5}{8}$ in. × $\frac{3}{8}$ in.

401 SEAL, with Kûfic inscription, "Sa'ad," probably the name of the owner.
Intaglio on a garnet. $\frac{3}{8}$ in. × $\frac{5}{16}$ in.

402 SEAL, with Kûfic inscription, reading, "Ahmed, son of Ahras (?), trusts in God."
Intaglio on a carnelian. $\frac{7}{16}$ in. × $\frac{5}{16}$ in.

403 SEAL, with Kûfic inscription, reading, "In God El-Hasan, son of Alî, places his trust."
Intaglio on a carnelian. $\frac{1}{2}$ in. × $\frac{3}{8}$ in.

404 SEAL, with flourished Kûfic inscription, reading, "By the dignity of Mohammed, and the bravery of Ali, and the generosity of Joseph," followed by a portion of the 31st verse of the 28th chapter of the Korân, namely, "Return and fear not, for thou art safe." The whole verse runs thus, "'Cast down now thy rod,' and when he saw it that it moved as though it (had been) a serpent, he retreated and fled and returned not. (And God said unto him), 'O Moses, return and fear not, for thou art safe.'"
Intaglio on a carnelian. $\frac{13}{16}$ in. × $\frac{5}{8}$ in.

405 SEAL, with Kûfic inscription, reading, "He who believes good of others, his life is sweet."
Intaglio on a hæmatite. $\frac{9}{16}$ in. × $\frac{3}{8}$ in.

406 SEAL, with Kûfic inscription, reading, "Sa'ad, son of Abdullah."
Intaglio on a sapphire. $\frac{9}{16}$ in. × $\frac{3}{8}$ in.

407 SEAL, with Kûfic inscription, reading, "Abû Mansûr, son of Abu 'l-Kâsim, trusts in God."
Intaglio on a black jasper. $\frac{3}{4}$ in. × $\frac{5}{8}$ in.

408 SEAL, with Kûfic inscription, reading, "In God is my trust."
Intaglio on a green jasper. $\frac{5}{8}$ in. × $\frac{1}{2}$ in.

409 SEAL, with Kûfic inscription, from the Korân, chapter xxv., verse 7, "God will grant ease after distress."
Intaglio on a hæmatite. $\frac{7}{16}$ in. × $\frac{3}{8}$ in.

410 SEAL, with Kûfic inscription, reading, "Mohammed, son of Alî."
Intaglio on a lapis-lazuli. $\frac{7}{16}$ in. × $\frac{1}{3}$ in.

411 SEAL, with Kûfic inscription, reading, "Place thy confidence in God, it will be enough."
Intaglio on a carnelian. $\frac{5}{8}$ in. × $\frac{1}{2}$ in.

412 SEAL, with Kûfic inscription on both sides, a portion of that on one side taken from the Korân, chapter xx., verse 48, being God's words to Moses and Aaron, "(God) replied, 'Fear not, for I am with you; I will hear and will see.'"
Intaglio on a carnelian, very indifferently written.
$\frac{5}{8}$ in. × $\frac{1}{2}$ in.

413 SEAL, with Kûfic inscription, reading, "God is enough."
Intaglio on a green jasper. $\frac{1}{2}$ in. × $\frac{7}{16}$ in.

414 AMULET, with flourished Arabic inscription (written direct) from the Korân, portion of verse 13, chapter lxi., "Assistance from God and a speedy victory," and before this is written, "In the name of God, the compassionate and merciful."
Intaglio on a carnelian. 1 in. × $\frac{3}{4}$ in.

415 AMULET, with Arabic inscription (written direct), consisting of three passages from the Korân: the first, chapter lxi.,

verse 13, "Assistance from God and a speedy victory;" the second (below this), chapter xlviii., verse 1, "Verily we have granted thee a manifest victory;" and the third, chapter xii., verse 64, "God is the best guardian."

Intaglio on a white carnelian. 1⅛ in. × 1⅛ in.

416 AMULET, pear-shaped, in a rough stone, with Arabic inscription in relief on both sides. On one side are the words, "In the name of God the healer," and on the reverse, "In the name of God the sufficient one." On either side is apparently a date, but the surface is too worn for it to be read.

1⅛ in. × ½ in.

417 SEAL, with Arabic inscription, reading, "My hope is forgiveness of my Master."

Intaglio on a yellow jasper. 9/16 in. × ⅝ in.

418 SEAL, inscribed with the Arabic word *Bi 'smi 'llâh*, "In the name of God."

Intaglio on an agate. 9/16 in. × 7/16 in.

419 SEAL, with Arabic inscription, a name, "Ali, son of Abu 'l-Hasan."

Intaglio on a paste imitating an emerald. 5/12 in. × ⅓ in.

420 SEAL, inscribed on one side in Arabic, "Mūsā (or Moses), son of Ja'far;" and on the reverse, "In God trusts Alî, son of Al-Fadhl."

Intaglio on a brown jasper. ⅝ in. × ½ in.

421 SEAL, with Arabic inscription on one side, reading "Khâlid, son of Hâshim, trusts in God;" on the other side are figures of a lion, and over it a scorpion, and below, a serpent.

422 SEAL, with Arabic inscription, a name commencing "Abû;" the rest is illegible.

Intaglio on a garnet. ½ in. × ⅝ in.

423 SEAL, with Arabic inscription, the name of Padre "Paul Maria," a Carmelite.
Intaglio on a carnelian. $\frac{3}{4}$ in. × $\frac{5}{8}$ in.

424 SEAL, with Arabic inscription, reading, "O Lord, for the sake of Al-Khidr be gracious to Thy servant Al-Khudair;" also the date A.H. 1176 (A.D. 1762). The owner of the seal evidently placed himself under the protection of the prophet "Al-Khidr," from whose name his own is formed as a diminutive.
Intaglio on a carnelian. $\frac{5}{8}$ in. × $\frac{9}{16}$ in.

425 SEAL, with figure of the Madonna and Child, after the ordinary Greek Church type, with the Greek monograms for ΜΗΤΗΡ ΘΕΟΥ; below is an Arabic inscription, "Protect thy handmaid."
Intaglio on a carnelian. $\frac{15}{16}$ in. × $\frac{13}{16}$ in.

426 SEAL, with Arabic inscription, reading, "May Ismâ'îl be the object of the favour of my God."
Intaglio on a burnt chalcedony. $\frac{5}{8}$ in. × $\frac{1}{2}$ in.

427 SEAL, with Arabic inscription, reading, "O Lord, withhold not Thy favour from Fath Alî," also the date A.H. 1158 (A.D. 1745).
Intaglio on a carnelian. $\frac{1}{2}$ in. × $\frac{3}{8}$ in.

428 SEAL OR AMULET, with an illegible Arabic inscription.
Intaglio on a yellow jasper. $\frac{11}{16}$ in. × $\frac{5}{8}$ in.

429 SEAL, with illegible Arabic inscription.
Intaglio on a red jasper. $\frac{9}{16}$ in. × $\frac{1}{2}$ in.

430 SEAL OR AMULET, with an illegible Arabic inscription.
Intaglio on a carnelian. $\frac{9}{16}$ in. × $\frac{7}{16}$ in.

431 BRASS SEAL, with Arabic inscription in intaglio, taken from the Korân, chap. xxi., verses 69 and 70.

Korân, xxi., 69 (end): "We said, O fire, be thou cold, and a preservation unto Abraham!"

„ 70 (beginning): "And they sought to lay a plot against him: but we caused them to be the sufferers."

The owner's name was evidently Abraham.

$1\frac{1}{16}$ in.

432 AMULET, with Arabic inscription executed in Persia, reading, "Call upon Alî, the object of very great wonders; in him you will find a resource in misfortunes; all evils and pains will be removed by thy protection, O Alî, O Alî, O Alî!" and the date A.H. 1082 (A.D. 1671).

For this formula, see Reinaud's "Monumens Arabes," vol. ii., p. 168.

Intaglio on an agate, beautifully engraved. $1\frac{1}{4}$ in. × $\frac{7}{8}$ in.

433 SEAL, with Persi-Arabic inscription, the name "Mohammed Amîn bin Mîr-shâh," and the date A.H. 1170 (A.D. 1756).

Intaglio on an emerald. $\frac{3}{8}$ in. square.

434 SEAL, with Persian inscription, reading, "May His servant Alî be the object of the favour of God."

Intaglio on a carnelian. $\frac{9}{16}$ in. × $\frac{1}{2}$ in.

435 SEAL, with Persian inscription, reading, "Accomplish, O my God, the desire of Mohammed."

Intaglio on a carnelian. $\frac{9}{16}$ in. × $\frac{1}{2}$ in.

436 SEAL, with Persian inscription, reading, "His servant Hasan," and the date A.H. 1200 (A.D. 1785).

Intaglio on an obsidian. $\frac{3}{4}$ in. × $\frac{5}{8}$ in.

437 SEAL, with Persian inscription, a name, "Darwesh," and the date A.H. 1142 (A.D. 1729).

Intaglio on a carnelian. $\frac{3}{4}$ in. × $\frac{1}{2}$ in.

438 SEAL, with Persian inscription, reading, "The slave (of God) Alî, son of Yûsuf (Joseph)." On the reverse is a Sclavonic inscription, and apparently the date "1785."
Intaglio on a green jasper. $\frac{3}{4}$ in. × $\frac{7}{12}$ in.

439 SEAL, with Persian inscription, reading, "The servant of God, Husain."
Intaglio on a chalcedony. $\frac{5}{8}$ in. × $\frac{1}{2}$ in.

440 SEAL, with Persian inscription, reading, "The servant of God, Mustaphâ," and the date A.H. 1159 (A.D. 1746).
Intaglio on a white carnelian. $\frac{7}{12}$ in. × $\frac{1}{2}$ in.

441 SEAL, with Persian inscription on both sides: on one is written, "The servant of God, Husain," which is probably the earlier of the two inscriptions; on the reverse is, ". . . . my God the pilgrim Omar."
Intaglio on a carnelian. $\frac{1}{2}$ in. × $\frac{7}{16}$ in.

442 SEAL, with Persian inscription, reading, "Grant, O my God, the desire of Hasan."
Intaglio on a white carnelian. $\frac{7}{12}$ in. × $\frac{1}{2}$ in.

443 SEAL, with Arabic inscription, probably written in Turkey, reading, "The pilgrim Kâsim Aḥmad Jûdah;" also the date A.H. 1208 (A.D. 1793).
Intaglio on a carnelian. $\frac{5}{8}$ in. × $\frac{1}{2}$ in.

444 SEAL, with Arabic inscription, probably written in Turkey, reading, "May Saiyid Abd-al-Fattâh, be the object of Thy favour, O Lord."
Intaglio on a carnelian. $\frac{3}{4}$ in. × $\frac{5}{8}$ in.

445 SEAL, with Arabic inscription, probably written in Turkey, reading, "May Ṭâhir be the object of Thy favour, O Lord," and the date A.H. 1178 (A.D. 1764).
Intaglio on a carnelian. $\frac{1}{2}$ in. × $\frac{7}{16}$ in.

44 AMULET, with illegible Turkish inscription, written direct; possibly a European name disguised.
Intaglio on a carnelian; the back of the stone is cut into facets.
1 in. × $\frac{9}{16}$ in.

447 SEAL OR AMULET, apparently incised, but illegible.
Intaglio on a poor ruby. $\frac{1}{2}$ in. × $\frac{3}{8}$ in.

448 SEAL OR AMULET, with grotesque characters, none of them Arabic letters, but possibly Cabbalistic or planetary symbols.
Intaglio on a carnelian; the back of the stone being cut into facets. $\frac{7}{15}$ in. × $\frac{5}{12}$ in.

449 SEAL OR AMULET, with grotesque characters, possibly Cabbalistic symbols.
Intaglio on a lapis-lazuli. $\frac{1}{2}$ in. square.

450 SEAL OR AMULET, with three lines of characters, probably Cabbalistic.
Intaglio on a carnelian. $\frac{9}{16}$ in. × $\frac{1}{2}$ in.

451 SEAL OR AMULET, with symbols, probably Cabbalistic.
Intaglio on a carnelian. $\frac{5}{8}$ in. × $\frac{1}{2}$ in.

ROMAN AND OTHER PASTES.

THE popularity of engraved gems amongst the Roman people, is a sufficient reason to explain the large demand that there appears to have been for their imitations in glass, called *pastes.* At a very moderate cost the glass worker could produce a material astonishingly similar to the sard, amethyst, emerald, or onyx. A cast from a fine original supplied the mould from which any quantity could be struck off, and the fineness of the material secured a sharp and beautiful impression, whilst its colour and translucency gave it the required lustre. Numbers of these antique pastes are found in Italy and the East. They are of great interest and use to the student. They give subjects, and treatments of subjects, which cannot be found elsewhere.

As it is difficult to separate the antique pastes from many of those made during the Cinque-cento and subsequent periods, they have been grouped together in this Catalogue indiscriminately.

One obstacle to a satisfactory classification of these pastes into ancient and modern groups is, that the disintegrated condition of the glass, which is the ordinary test of antiquity, can be so easily acquired by artificial means, such as burial in the ground, or application of acid. Mr. King, in a chapter on Pastes in his "Antique Gems," page 72, boldly states his belief that, of the pastes sold as antique in such abundance, hardly one in a hundred is genuine. As a proof of this, Mr. King states that nearly all the real antique pastes, found by the peasants in Italy, have still attached to them their original bronze ring mountings, which is not the case with the majority of the pastes in gem collections. It must be supposed that Mr. King had this fact upon the testimony of the Roman dealers.

The student will see a great many differences amongst these pastes, and some of them are no doubt quite recent works. Nearly all came from the Hertz Collection, and Mr. King states his opinion that a large portion of them are modern. The writer has not had opportunity yet to offer any suggestions as to which are antique, and which not; he has divided them into subjects, irrespective of date.

JUPITER.

452 JUPITER, seated on a throne, holding a thunder-bolt; opposite to him is Minerva, seated, and between them an eagle.
Intaglio on a blue paste. $\frac{7}{16}$ in. × $\frac{3}{8}$ in.

453 HEAD OF JUPITER AMMON.
Roman brown paste. $\frac{1}{2}$ in. × $\frac{3}{8}$ in.

454 The same, from an early fine gem.
Intaglio on a brown paste. $\frac{1}{2}$ in. × $\frac{3}{8}$ in.

455 The same.
Intaglio on a green paste. $\frac{7}{16}$ in. × $\frac{3}{8}$ in.

456 The same.
Intaglio on a yellow paste. $\frac{1}{4}$ in. × $\frac{3}{16}$ in.

457 HEADS OF JUPITER AMMON AND AFRICA (?), *vis-à-vis.*
Intaglio on a brown paste. $\frac{7}{16}$ in. × $\frac{3}{8}$ in.

458 The same.
Intaglio on a yellow paste. $\frac{3}{8}$ in. × $\frac{1}{4}$ in.

459 THE THUNDERBOLT OF JUPITER, with four animals round it.
Intaglio on a brown paste. $\frac{9}{16}$ in. × $\frac{7}{16}$ in.

460 GANYMEDE BORNE OFF BY THE EAGLE OF JUPITER; below runs a dog.
Intaglio on a pale blue paste. $\frac{3}{8}$ in. × $\frac{1}{4}$ in.

461 PEGASUS, flying.
Intaglio on a yellow paste. $\frac{7}{16}$ in. × $\frac{3}{8}$ in.

462 BUST OF NEPTUNE, with a trident; below are two fish, and on one side the letters **P A M.**
Intaglio on a blue paste. $\frac{7}{16}$ in × $\frac{3}{8}$ in.

463 MINERVA, standing, holding a spear and branch; on her right sits the youthful Hercules, and on her left stands Venus, with Cupid at her side.
Intaglio on a white paste. $\frac{9}{16}$ in. × $\frac{7}{16}$ in.

464 FORTUNA, standing, holding a cornucopia and a helm.
Intaglio on a dark purple paste with white stripe across.
$\frac{11}{16}$ in. × $\frac{7}{16}$ in.

465 FORTUNA, standing, holding a small figure in her extended right hand, and a cornucopia on her left arm; at her feet is a basket of growing corn, and behind her the stem of a vessel (?).
Intaglio on a purple paste. $\frac{1}{2}$ in. × $\frac{8}{8}$ in.

466 VENUS EUPLŒA AND CUPID, standing on the back of a two-headed sea-horse.
Intaglio on dark-coloured paste. $\frac{7}{16}$ in. × $\frac{8}{8}$ in.

467 VENUS VICTRIX, standing, leaning with her left arm on a pillar, and holding a figure of Victory in her extended right hand; before her lie a helmet and shield, and behind the pillar armour, and above the crescent, moon, and stars.
Intaglio on a blue paste. $\frac{1}{2}$ in. × $\frac{7}{16}$ in.

468 CUPID, and another indistinct figure.
The subject in white cameo on a purple ground, very much destroyed. $\frac{11}{16}$ in. × $\frac{9}{16}$ in.

469 PORTION OF A FIGURE OF CUPID.
A cameo with white relief on dark purple ground; a fragment.
$\frac{1}{2}$ in. × $\frac{8}{8}$ in.

470 MERCURY, standing, leaning against a tree, looking at the youthful Bacchus playing on the ground (?).
Intaglio on a green paste. $\frac{1}{2}$ in. × $\frac{8}{8}$ in.

471 MERCURY, with winged feet and caduceus; before him is a vase with a palm branch in it.
Intaglio on a brown paste. $\frac{1}{2}$ in. × $\frac{8}{8}$ in.

472 MERCURY, standing, holding up the infant Bacchus in his right hand.
Intaglio on a purple paste. $\frac{9}{16}$ in. × $\frac{7}{16}$ in.

473 CENTAUR CARRYING THE INFANT BACCHUS (?).
Intaglio on a green paste. $\frac{9}{16}$ in. × $\frac{7}{16}$ in.

474 SILENUS, playing a lyre, and seated in a car, drawn by one Cupid and pushed by another.
Cameo on a white paste. $\frac{9}{16}$ in. × $\frac{8}{8}$ in.

475 A BACCHANTE.
Intaglio on a yellow paste. $\frac{7}{16}$ in. × $\frac{5}{16}$ in.

476 BACCHANT, carrying a thyrsus and cup.
Intaglio on a green paste with blue and white bands.
$\frac{11}{16}$ in. × $\frac{7}{16}$ in.

477 FEMALE BACCHANALIAN PANTHER, carrying a thyrsus.
Intaglio on a blue paste. $\frac{1}{2}$ in. × $\frac{8}{8}$ in.

478 BACCHANALIAN PANTHER, with thyrsus, seated before a vase.
Intaglio on a purple paste. $\frac{7}{16}$ in. × $\frac{8}{8}$ in.

479 VICTORY (?).
Intaglio on a yellow paste. $\frac{7}{16}$ in. × $\frac{8}{8}$ in.

480 VICTORY, reading a message of victory (?).
Intaglio on a brown paste. $\frac{13}{16}$ in. × $\frac{9}{16}$ in.

481 VICTORY, sacrificing a bull.
Intaglio on a yellow paste. $\frac{1}{2}$ in. × $\frac{8}{8}$ in.

482 FIGURE OF VICTORY, her extended right hand holding a thunderbolt (?); in front are some indistinct letters, apparently MMI.
Intaglio on a brown paste. $\frac{9}{16}$ in. × $\frac{1}{2}$ in.

483 VICTORY, holding a globe in her hands; before her is a torch.
Intaglio on a purple paste. $\frac{9}{16}$ in. × $\frac{3}{8}$ in.

484 VICTORY, holding up a wreath.
Intaglio on a yellow paste. $\frac{9}{16}$ in. × $\frac{3}{8}$ in.

485 BUST OF HERCULES, laureated, with club over the left shoulder.
Intaglio on a brown paste. $\frac{7}{16}$ in. × $\frac{3}{8}$ in.

486 HEAD OF HERCULES, bearded and laureated.
Intaglio on a yellow paste. $\frac{1}{2}$ in. × $\frac{7}{16}$ in.

487 FULL-FACE BUST OF THE YOUTHFUL HERCULES, with the lion's skin round his shoulders.
Intaglio on a dark-coloured paste. $\frac{3}{8}$ in. × $\frac{5}{16}$ in.

488 HERCULES, carrying the Nemean lion.
Intaglio on a yellow paste. $\frac{3}{8}$ in. × $\frac{1}{4}$ in.

489 HERCULES, kneeling.
Intaglio on a brown paste. $\frac{1}{2}$ in. × $\frac{7}{16}$ in.

490 THE INFANT HERCULES KILLING THE SNAKES; in front of him is the club.
Intaglio on a brown paste. $\frac{3}{4}$ in. × $\frac{9}{16}$ in.

491 HERCULES, seated, holding the club in his right hand, and in his left (?).
Intaglio on a green paste, from a very beautiful gem.
$\frac{1}{2}$ in. × $\frac{3}{8}$ in.

492 HERCULES, reposing.
Intaglio on a pale pink paste. $\frac{1}{2}$ in. × $\frac{3}{8}$ in.

493 OMPHALE, walking, carrying the club and lion's skin, the attributes of Hercules.
Intaglio on a brown paste with a white band. $\frac{11}{16}$ in. × $\frac{1}{2}$ in.

494 HERCULES, standing.
Intaglio on a yellow paste. $\frac{3}{8}$ in. × $\frac{1}{4}$ in.

495 HERCULES, walking, carrying his club; from a very rude work.
Intaglio on a yellow paste. Dia. $\frac{3}{8}$ in.

496 GIANT, with legs terminating with serpents, wielding a club; round him the legend ICRAC.
Intaglio on a blue paste. Dia. $\frac{1}{2}$ in.

497 HEAD OF LEUCOTHEA, the name of Ino, after her apotheosis. This head appears upon the Roman coins of the Crepereia family.
Intaglio on white paste. $\frac{1}{2}$ in. × $\frac{3}{8}$ in.

498 DIOMEDES GAZING AT THE PALLADIUM (?).
Cameo, the subject in white on a dark purple paste, much defaced. $\frac{11}{16}$ in. × $\frac{5}{8}$ in.

499 ANDROMEDA CHAINED TO THE ROCK.
Intaglio on a blue paste. $\frac{5}{16}$ in. × $\frac{1}{4}$ in.

500 STANDING FIGURE OF HERCULES (?).
Intaglio on dark-coloured paste with white stripe.
$\frac{5}{16}$ in. × $\frac{1}{4}$ in.

501 AN ARMED WARRIOR, kneeling.
Intaglio on yellow paste. $\frac{7}{16}$ in. × $\frac{3}{8}$ in.

502 A similar subject to the last.
Intaglio on yellow paste. $\frac{7}{16}$ in. × $\frac{3}{8}$ in.

503 A WARRIOR, resting, seated under a tree, by his side a shield and lance, and his dog (?).
Intaglio on pale yellow paste. $\frac{1}{2}$ in. × $\frac{3}{8}$ in.

504 A WARRIOR, leaning forward towards his armour, which is on the ground before him; surrounded by a border after the Etruscan style.
Intaglio on a purple paste. $\frac{1}{2}$ in. × $\frac{3}{8}$ in.

505 AN ARMED WARRIOR, standing before a column, upon the top of which is a bird; round the column a snake is coiled.
Intaglio on a dark coloured paste with white stripe.
$\frac{1}{2}$ in. × $\frac{3}{8}$ in.

506 ARMED SOLDIER, carrying a military standard in his right hand.
Intaglio on a yellow paste. $\frac{7}{16}$ in. × $\frac{5}{16}$ in.

507 • WOUNDED WARRIOR, lying on the ground.
Intaglio on a green paste with white stripe. $\frac{1}{2}$ in. × $\frac{5}{16}$ in.

508 FAUN, standing, playing on a lyre.
Intaglio on a yellow paste. $\frac{1}{2}$ in. × $\frac{3}{8}$ in.

509 FAUN PLAYING WITH A GOAT.
Intaglio on a green paste with blue and white stripes.
$\frac{1}{3}$ in. × $\frac{1}{4}$ in.

510 PHILOSOPHER INSTRUCTING A YOUNG MAN.
Intaglio on a brown and white paste. $\frac{1}{2}$ in. × $\frac{5}{12}$ in.

511 FEMALE FIGURE, seated.
Intaglio on a pale blue paste. $\frac{3}{8}$ in. × $\frac{5}{16}$ in.

512 A YOUTH, leaning against a tree, and playing on a pipe.
Intaglio on a purple paste. Dia. $\frac{7}{16}$ in.

513 A WOMAN KNEELING; before her is a vessel.
Intaglio on a blue paste. $\frac{1}{2}$ in. × $\frac{7}{16}$ in.

514 MAN WITH A BASKET, gathering fruit from a tree.
Intaglio on a yellow paste. $\frac{3}{8}$ in. × $\frac{1}{3}$ in.

515 HUSBANDMAN, leaning on his staff; before him are two animals feeding under a tree.
Intaglio on a dark-coloured paste with white stripe.
$\frac{1}{2}$ in. × $\frac{3}{8}$ in.

516 DATE PALM-TREE, and fruit.
Intaglio on a brown paste. ½ in. × ⅜ in.

517 GROUP OF AGRICULTURAL EMBLEMS (?).
Intaglio on a purple paste. ½ in. × $\frac{5}{12}$ in.

518 CERES, offering wheat-ears across an altar to a man dressed as a Roman emperor (?).
Intaglio on a purple paste. $\frac{7}{16}$ in. × $\frac{5}{16}$ in.

519 A PRIESTESS SACRIFICING.
Intaglio on a yellow paste. $\frac{13}{16}$ in. × ⅝ in.

520 TWO MEN SACRIFICING (?).
Intaglio on a purple paste. ½ in. × ⅜ in.

521 MAN DRIVING A QUADRIGA, front view.
Intaglio on a green paste. $\frac{7}{16}$ in. × ½ in.

522 CHARIOTEER, driving three restive horses.
Intaglio on a yellow paste. $\frac{7}{16}$ in. × ⅜ in.

523 MAN DRIVING A CHARIOT (?).
Cameo paste, white on green ground; very much mutilated.
$\frac{15}{16}$ in. × ⅝ in.

524 MAN SPEARING A WILD BULL.
Intaglio on a white paste. ½ in. × ⅜ in.

525 A MAN RIDING, and leading another horse.
Intaglio on a brown paste. $\frac{9}{16}$ in. × ½ in.

526 PROCESSION OF EQUESTRIAN FIGURES.
Intaglio on a white paste. ⅝ in. × ½ in.

527 A MAN DRIVING A QUADRIGA.
Intaglio on a brown paste. ½ in. × ⅜ in.

528 A similar subject to the last.
Intaglio on a brown paste. ½ in. × ⅜ in.

529 RACE BETWEEN TWO BIGAS.
Intaglio on a brown paste. $\frac{1}{4}$ in. × $\frac{3}{16}$ in.

530 YOUTHFUL ATHLETE, standing, holding a palm branch.
Intaglio on a brown paste. $\frac{9}{16}$ in. × $\frac{5}{16}$ in.

531 FIGURE OF AN ATHLETE, running (?).
Intaglio on a brown paste. $\frac{1}{2}$ in. × $\frac{7}{16}$ in.

532 A MAN LEADING A HORSE.
Intaglio on a yellow paste. $\frac{9}{16}$ in. × $\frac{7}{16}$ in.

533 A SUN-DIAL, and on either side a bird perched on a vine trellis.
Intaglio on a brown paste. $\frac{7}{16}$ in. × $\frac{3}{8}$ in.

534 A VASE, kantharos-shaped.
Intaglio on a purple paste. $\frac{3}{8}$ in. × $\frac{5}{16}$ in.

535 A VASE.
Intaglio on a purple paste. $\frac{5}{8}$ in. × $\frac{3}{8}$ in.

536 GROUP OF RELIGIOUS EMBLEMS, a club (?) between a caduceus and palm branch, below is an undetermined object.
Intaglio on a yellow paste. $\frac{7}{16}$ in. × $\frac{3}{8}$ in.

537 A GROUP OF EMBLEMS, an ear of Indian corn between a wheat ear and caduceus.
Intaglio on a brown paste. $\frac{3}{8}$ in. × $\frac{5}{16}$ in.

538 TWO CORNUCOPIÆ.
Intaglio on a purple paste. $\frac{7}{16}$ in. × $\frac{3}{8}$ in.

539 A SHIP, sailing; there is apparently a figurehead to this vessel in shape of a rearing bull.
Intaglio on a purple paste. $\frac{3}{8}$ in. × $\frac{5}{16}$ in.

540 HEAD OF PLATO.
Intaglio on a dark-coloured paste, taken from a very fine gem.
$\frac{1}{2}$ in. × $\frac{5}{12}$ in.

541 HEAD OF A BACCHANT, bearded and crowned with ivy.
Intaglio on a dark-coloured paste with white stripe across.
$\frac{3}{8}$ in. × $\frac{5}{16}$ in.

542 HEAD OF A PHILOSOPHER.
Intaglio on a purple paste. $\frac{9}{16}$ in. × $\frac{7}{16}$ in.

543 HEAD OF A MAN.
Intaglio on a brown paste. $\frac{7}{16}$ in. × $\frac{5}{16}$ in.

544 HEAD OF VESPASIAN.
Intaglio on a dark-coloured paste with a white stripe across.
$\frac{7}{16}$ in. × $\frac{3}{8}$ in.

545 HEAD OF CLAUDIUS CÆSAR.
Intaglio on a white paste. $\frac{7}{16}$ in. × $\frac{3}{8}$ in.

546 HEAD OF DRUSUS JUNIOR, between two cornucopiæ; below is a four-legged stool.
Intaglio on a brown paste. $\frac{7}{16}$ in. × $\frac{3}{8}$ in.

547 HEAD OF A MAN, name unknown.
Cameo on a green paste. $\frac{1}{2}$ in. × $\frac{3}{8}$ in.

548 HEAD OF A WOMAN, name unknown.
The head in white cameo on a purple ground: much disfigured.
$\frac{5}{8}$ in. × $\frac{1}{2}$ in.

549 HEAD OF A WOMAN, name unknown.
Intaglio on a yellow paste. $\frac{1}{2}$ in. × $\frac{5}{16}$ in.

550 FULL-FACE PORTRAIT OF A WOMAN.
Intaglio on a yellow paste. $\frac{7}{16}$ in. × $\frac{3}{8}$ in.

551 HEAD OF A YOUTH.
Intaglio on a yellow paste. $\frac{7}{16}$ in. × $\frac{3}{8}$ in.

ANIMALS.

552 A LION, advancing.
Intaglio on a yellow paste. $\frac{7}{16}$ in. × $\frac{9}{16}$ in.

553 A LION DEVOURING A BOAR.
Intaglio on a white paste. $\frac{1}{2}$ in. × $\frac{3}{8}$ in.

554 LION DEVOURING A BOAR.
Intaglio on a yellow paste. $\frac{7}{16}$ in. × $\frac{3}{8}$ in.

555 A SITTING LION.
Intaglio on a brown paste. $\frac{3}{8}$ in. × $\frac{5}{16}$ in.

556 LION DEVOURING A BUCK.
Intaglio on a brown paste. $\frac{7}{16}$ in. × $\frac{5}{16}$ in.

557 TWO LIONS ATTACKING A BOAR.
Intaglio on a yellow paste. $\frac{7}{16}$ in. × $\frac{3}{8}$ in.

558 TWO WILD BEASTS FIGHTING.
Intaglio on a green paste with a blue stripe. $\frac{1}{2}$ in. × $\frac{3}{8}$ in.

559 PANTHER, advancing.
In white cameo on a purple ground. $\frac{9}{16}$ in. × $\frac{7}{16}$ in.

560 LEOPARD (?); under it a snake or lizard.
Intaglio on pale grey paste. $\frac{7}{16}$ in. × $\frac{3}{8}$ in.

561 LEOPARD, advancing.
Intaglio on a dark-coloured paste. $\frac{3}{8}$ in. × $\frac{5}{16}$ in.

562 A BULL.
Intaglio on a blue paste. $\frac{3}{8}$ in. × $\frac{5}{16}$ in.

563 A PRANCING BULL, over it a star; a constellation.
Intaglio on a dark-coloured paste. $\frac{9}{16}$ in. × $\frac{7}{16}$ in.

564 A BULL, butting.
Intaglio on a purple paste. $\frac{1}{2}$ in. × $\frac{3}{8}$ in.

565 TWO COWS.
Intaglio on a brown paste, with white stripe across.
$\frac{7}{16}$ in. × $\frac{5}{16}$ in.

566 A COW, suckling a calf.
Intaglio on a yellow paste. $\frac{7}{16}$ in. × $\frac{3}{8}$ in.

567 TWO ANIMALS.
Intaglio on a white paste. $\frac{9}{16}$ in. × $\frac{3}{8}$ in.

568 A STAG, standing.
Intaglio on a white paste. $\frac{9}{16}$ in. × $\frac{3}{8}$ in.

569 TWO GOATS, playing, and a ram lying down.
Intaglio on a yellow paste. $\frac{1}{2}$ in. × $\frac{7}{16}$ in.

570 A WOLF, lying down, gnawing a bone.
Intaglio on a white paste. $\frac{7}{16}$ in. × $\frac{3}{8}$ in.

571 A SHEEP, standing, with a bird, probably a crow, on its back.
Intaglio on a yellow paste. $\frac{5}{16}$ in. × $\frac{3}{8}$ in.

572 A GOAT'S HEAD, RAM'S HEAD, etc.
Intaglio on a brown paste. $\frac{1}{2}$ in. × $\frac{3}{8}$ in.

573 A BIRD, holding a snail in its claws?
Intaglio on a blue paste. $\frac{7}{16}$ in. × $\frac{5}{16}$ in.

574 CAPRICORNUS, whose body terminates in a fishtail, holding the globe in his fore feet; above are the crescent moon, and a star.
Intaglio on a dark purple paste. $\frac{1}{2}$ in. × $\frac{3}{8}$ in.

575 A BOAR AND SOW.
Intaglio on a green paste. $\frac{7}{16}$ in. × $\frac{3}{8}$ in.

576 A BOAR AND SOW.
Intaglio on a yellow paste. $\frac{7}{16}$ in. × $\frac{3}{8}$ in.

577 A BOAR AND YOUNG PIG.
Intaglio on a yellow paste.

578 A BOAR, standing.
Intaglio on a yellow paste. $\frac{3}{8}$ in. × $\frac{5}{16}$ in.

579 A Sow, with a butterfly on its back, and before him a cock.
Intaglio on a yellow paste. $\frac{3}{8}$ in. × $\frac{1}{4}$ in.

580 AN EAGLE, with a rabbit (?) in its claws.
Intaglio on a yellow paste. $\frac{7}{16}$ in. × $\frac{3}{8}$ in.

581 A PEACOCK, perched on a column, at the foot of which stands a cock.
Intaglio on dark brown paste, with upper part white.
$\frac{1}{2}$ in. × $\frac{3}{8}$ in.

582 A COCK.
Intaglio on a white paste. $\frac{1}{2}$ in. × $\frac{3}{8}$ in.

583 A COCK, with a butterfly over it, facing an overturned basket (?) on which is a grasshopper; between them is a wheat-ear growing.
Intaglio in a purple paste. $\frac{1}{2}$ in. × $\frac{3}{8}$ in.

584 HEAD OF A CHERUB, three-quarter face.
Cameo on a pale-green paste. $\frac{9}{16}$ in. × $\frac{7}{16}$ in.
Cinque-cento work?

585 PROFILE PORTRAIT OF A MAN, imitation of an antique Roman portrait.
Cameo paste, white on greyish-blue ground. $\frac{13}{16}$ in. × $\frac{11}{16}$ in.

586 A BULL, BUTTING.
Intaglio on a modern paste imitating an emerald. $\frac{5}{8}$ in. × $\frac{1}{2}$ in.

ENGRAVED GEMS OF THE CINQUE-CENTO AND LATER PERIODS.

THE art of gem engraving revived with the renaissance of classical learning and art, in the 16th century, or *Cinque-cento* period, as it is called.

Mr. King, in his "Antique Gems," gives the names of several artists who flourished in Italy at the latter end of the 15th century, and during the commencement of the 16th, under the patronage of the De Medici and other great families.

Most of the gems of this period are camei, and the subjects drawn from ancient sources; but the style of art is not so free as the antique, or as the later 18th century work. It partakes in some measure of the Gothic feeling.

In this Catalogue, several works have been grouped under this head which were probably executed during the 17th and early part of the 18th centuries. Although this group of gems does not show such fine execution as the works produced at a later time, still they have an individual character and force of their own, which gives them an artistic position in addition to their historical interest.

MINERVA.

587 BUST OF MINERVA, in helmet and armour.
Cameo on an onyx; in a pendant setting of the time of Queen Anne.
Cinque-cento work. ¾ in. × ½ in.

588 HELMETED HEAD, possibly Minerva. Very much defaced.
Cameo on an onyx.
Cinque-cento work (?). ⅝ in. × ½ in.

MEDUSA.

589 FULL-FACE HEAD OF MEDUSA; a very well executed powerful work of the Cinque-cento period.
Cameo on an onyx; in a pendant setting of the time of Queen Anne. 1 in. × ¾ in.

590 HEAD OF MEDUSA.
Cameo on an onyx of the Cinque-cento period.
Dia. $\frac{3}{4}$ in.

591 FULL-FACE HEAD OF MEDUSA.
Cameo on a garnet of the Cinque-cento period (?). $\frac{5}{8}$ in. × $\frac{1}{2}$ in.

THE JUDGMENT OF PARIS.

592 PARIS, seated, giving the apple to Venus; by the side of Venus is a retreating female figure.
Cameo on an onyx.
Cinque-cento or 17th century work. $\frac{7}{12}$ in. × $\frac{1}{2}$ in.

593 PARIS, seated, giving the apple to Venus, behind whom stand two other female figures.
Cameo on an onyx.
Probably 17th century work. $1\frac{3}{8}$ in. × 1 in.

VENUS.

594 VENUS, seated, resting her arm on a column; before her is a tree.
Cameo on an onyx.
Cinque-cento or 17th century work. $\frac{5}{16}$ in. square.

595 VENUS, seated, with Cupid beside her.
Cameo on an onyx.
Cinque-cento or 17th century work. $\frac{9}{16}$ in. × $\frac{7}{16}$ in.

596 VENUS, driving in a car drawn by two lions, beside which walks an attendant blowing a horn, and carrying a flambeau.
Cameo on a chalcedonic onyx. $\frac{3}{4}$ in. × $\frac{7}{12}$ in.

AMPHITRITE.

597 AMPHITRITE, standing in a boat, to which, apparently, a paddle-wheel is attached (?), drawn through the sea by two dolphins; she holds a garment over her head which is

extended by the wind; at her side is Cupid riding on a hippocampus, and before her is a figure carrying a flambeau.

Intaglio on a very beautiful jacinth.

Mr. King considers this intaglio to be Cinque-cento work of the finest period. $\frac{5}{6}$ in. × $\frac{3}{4}$ in.

HERCULES.

598 THE INFANT HERCULES, strangling the serpents.

Cameo on an onyx.

Cinque-cento work. $\frac{1}{2}$ in. × $\frac{3}{8}$ in.

MARSYAS.

599 UPPER PORTION OF A FIGURE OF MARSYAS (?).

Cameo on an onyx.

Cinque-cento, good work. $\frac{7}{8}$ in. × $\frac{3}{4}$ in.

600 UPPER PART OF A MAN'S FIGURE, possibly meant for an Apollo, wearing the Chlamys over the outstretched right arm. This may possibly be an antique cameo recently retouched.

Cameo on a sardonyx. $\frac{7}{12}$ in. × $\frac{1}{2}$ in.

ATLAS.

601 ATLAS, supporting the world; upon the globe are figured the sun, moon, and stars, and behind the figure of Atlas, a distant city.

Cameo on an onyx.

17th century work (?). $\frac{1}{2}$ in. × $\frac{3}{8}$ in.

MEDEA.

602 MEDEA, driving a chariot, drawn through the clouds by dragons.

Cameo on chrysoprase and chalcedonic onyx. $1\frac{5}{16}$ in. × $\frac{15}{16}$ in.

BACCHUS, ETC.

603 BACCHUS, seated, raising a cup in his left hand; beside him is a panther, and in front of him a child drinking from a cup.
Cameo on an onyx. $\frac{5}{8}$ in. × $\frac{1}{2}$ in.

604 STATUE OF BACCHUS, holding the thyrsus and a vase, standing on a column, under a tree, from which are suspended a pan-pipes and cymbal; a reclining Bacchante is raising her hand to take the cymbal, and opposite to her is a seated faun, playing with a goat.
Cameo on a cha'cedonic onyx. $1\frac{5}{12}$ in. × 1 in.

605 FULL-FACE HEAD OF A LAUGHING FAUN, crowned with a vine-wreath.
Cameo on an onyx. $\frac{1}{2}$ in. × $\frac{7}{16}$ in.

JUSTITIA.

606 SEATED FIGURE OF JUSTITIA, holding the scales, and a Cupid before her. Also another small cameo, a woman advancing to feed a lion (?) under a tree.
Cameos on chalcedonic onyxes. $\frac{1}{2}$ in. × $\frac{3}{8}$ in.
$\frac{3}{8}$ in. × $\frac{5}{16}$ in.

607 PARIS, seated, and beside him Venus, holding a lyre; before them stands Hector.
Cameo on an onyx. $\frac{11}{16}$ in. × $\frac{1}{2}$ in.

MISCELLANEOUS.

608 MUCIUS SCÆVOLA, placing his hand in the fire (?).
Cameo on an onyx. $\frac{3}{4}$ in. × $\frac{5}{8}$ in.

609 ORPHEUS, standing amongst rocks, playing a viol, and attracting round him a number of animals; in the distance is a city
Cameo on an agate onyx. $1\frac{1}{8}$ in. × $\frac{3}{4}$ in.

610 WOMAN, seated, reading, in a car drawn by winged sphinxes (?); beside the car walks a man blowing on a horn.
Cameo on an onyx; in gold finger-ring setting of the Queen Anne period. $\frac{9}{16}$ in. × $\frac{7}{16}$ in.

611 A PHILOSOPHER, discoursing to a lady.
Cameo on a chalcedonic onyx.
A fine piece of Cinque-cento work. $1\frac{3}{4}$ in. × $1\frac{1}{8}$ in.

612 A BATTLE SCENE.
Intaglio on a lapis-lazuli. $1\frac{1}{16}$ in. × $\frac{11}{16}$ in.

613 MARINE DEITY, holding up two birds.
Cameo on a chalcedonic onyx. $1\frac{1}{8}$ in. × $1\frac{1}{16}$ in.

614 ROMULUS AND REMUS WITH THE WOLF, and behind them Faustulus, reclining.
Cameo on an onyx. $\frac{7}{8}$ in. × $\frac{3}{4}$ in.

615 HEAD OF ALEXANDER THE GREAT, probably imitated from one of his coins.
Cameo on an onyx, in the early Cinque-cento style, and mounted in a contemporary gold ring setting.
Dia. $\frac{11}{16}$ in.

616 HEAD OF A PRIEST, draped; profile to right.
Cameo on a chalcedonic onyx. $\frac{3}{4}$ in. × $\frac{1}{2}$ in.

617 HEAD OF VESPASIAN.
Cameo on a jacinth. $\frac{5}{6}$ in. × $\frac{5}{8}$ in.

618 FULL-FACE BUST OF A WOMAN.
Cameo on a sardonyx. $\frac{5}{8}$ in. × $\frac{1}{2}$ in.

619 HEAD OF A WOMAN, profile to left.
Cameo on an onyx, set as a gold finger-ring, after the antique style.
Cinque-cento work (?). $\frac{3}{8}$ in. × $\frac{5}{16}$ in.

620 HEAD OF A MAN, full-face. Possibly Roman work, but more probably a good Cinque-cento piece.
Cameo on a very beautiful jacinth. ½ in. × ⅝ in.

621 A LION, walking to the left.
Cameo on an onyx. ½ in. × ⅜ in.

622 A GREYHOUND, killing a hare.
Cameo on an onyx. ½ in. × ⅝ in.

623 A BULL, butting.
Cameo on a sardonyx. $\frac{9}{16}$ in. × ⅜ in.

624 HEAD OF CHRIST; a very interesting intaglio, and, in Mr. King's opinion, in the same style as the well-known head of Our Lord upon the emerald of the Vatican.
Intaglio on a garnet.
Very good Cinque-cento work. ½ in. × ⅜ in.

625 THE ASSUMPTION OF THE BLESSED VIRGIN: the figure of the Virgin stands on the crescent moon, surrounded by clouds, after the style of Murillo's well-known picture.
Cameo on a garnet. ⅝ in. × $\frac{7}{16}$ in.

626 BUST OF A WOMAN, carrying a box or jar; possibly meant for Mary Magdalene (?).
Cameo on a prase; a very fine Cinque-cento work.

627 CHERUB'S HEAD, winged.
Cameo on a garnet. $\frac{9}{16}$ in. × $\frac{7}{16}$ in.

628 THE THREE MAGI. It is probable that this is the subject of this cameo from the fact that one of the heads is that of a Negro, and from the fact that there are two or three exactly similar cameos in the British Museum, indicating that the heads are of general interest, and not local or contemporary portraits.
Cameo on a shell; mounted as a pendant; on the back of the

setting is the legend, "*Hæ gemma Prætiosa III. viratum Octavii Representam E. Ruinis Romæ Effossa Anno Salutis,* 1500." With setting, 1½ in. × 1 in.

629 S. GEORGE KILLING THE DRAGON.
Cameo on a shell, mounted in old silver brooch setting.
1 in. × $\frac{7}{8}$ in.

630 A MAN ON HORSEBACK, galloping and holding a hawk (?); in the field are the letters **A M H T** (?).
Intaglio on an octagonal sapphire. $\frac{1}{2}$ in. × $\frac{7}{16}$ in.

631 A MAN ON HORSEBACK, holding a spear and galloping; below the horse's fore feet is a dragon or serpent; possibly meant for S. George.
Intaglio on a very beautiful garnet. $\frac{1}{2}$ in. × $\frac{7}{16}$ in.

632 WARRIOR, helmeted, and carrying a battle-axe; riding on a horse. Cut in the antique style.
Intaglio on a carnelian. $\frac{7}{16}$ in. × $\frac{3}{8}$ in.

633 PROFILE FEMALE HEAD, draped in a lion's skin, a study of the head of Iöle or Omphale.
Intaglio on a sard. $\frac{7}{16}$ in. × $\frac{3}{8}$ in.

634 PROFILE PORTRAIT HEAD OF LEOPOLD II., Emperor of Germany, 165.
Intaglio upon a long octagon-shaped diamond of fine water.

The writer is indebted to Mr. Mayer for the following remarks upon engraved diamonds:—

"The art of engraving on the diamond has been ascribed to more than one of the Renaissance sculptors, Jacopo da Trezzo, or 'Treccia' being, according to Gorlæus, the discoverer; Clemente Birago, of Milan, is another claimant; he engraved a portrait of Don Carlos and the Spanish arms on a diamond as a seal. The former is said to have cut the arms of Philip II., on the same hard material. In England, about 1557, Jacobus Thronus is said by Gori to have engraved Queen Mary's arms.

"In the Queen's collection of gems at Windsor is the signet ring of Charles I. when Prince of Wales, engraved on a large shield-shaped diamond in intaglio, with the Prince of Wales' feathers between the letters C. P., and issuing from a coronet; beneath is a ribbon which bears the motto Ich Dien, ascribed to Francis Walwyn, who, in 1628 or 1629, engraved a diamond for King Charles I. (see Walpole's 'Anecdotes of Painting').

"Laurentius Natter in his treatise on Engraved Gems, 1754, says, 'He saw in the possession of the Prior Vaini, of Rome, a head of a Negro engraved in creux, on a diamond by Costawzy, the engraving of which is so bad that it only shows the curiosity of the artist who lost his time and labour in making the experiment. I engraved myself at London, a vase on a small diamond for Lord James Cavendish. But such works require great patience and so much labour that no artist will undertake it from mere curiosity, and without an express order from some nobleman.'

"The diamond described above is of a long octagon-shape, and of fine water, flat at the top, and faceted beneath. Its surface presents the engraved portrait of the Emperor Leopold II., and shows a very good likeness of that monarch, in whose possession it formerly was. The engraving is in all its parts highly polished, and it can scarcely be conceived how the artist has accomplished so arduous a task, having to contend against the extreme hardness of the stone. It is well known that polishers of diamonds employ heavy weights to press the stone down on the turning-mill, because they have not power enough with their hands to give it that strong friction which is required to produce the polish. On the other hand, it is equally well known the engraver uses in his work long and thin steel tools, with a thin edge at the end, which run in a lathe, and which, on account of their tenuity and of the hardness of the stone, are often broken and get very soon blunt; the artist cannot, therefore, employ physical power in performing the polishing part, but can only surmount the difficulty by the most persevering assiduity and patience. This specimen of art may therefore be considered as valuable on account of the length of time it must have occupied to finish it. It is set in a massive gold ring after the antique. It was purchased from the collection of gems belonging to Henry Philip Hope, Esq., which were exhibited in the Great Exhibition at Hyde Park in 1851."

MODERN CAMEI.

JUPITER.

635 HEAD OF JUPITER.
Cameo on sardonyx. $\frac{16}{16}$ in. × $\frac{13}{16}$ in.

636 LAUREATED HEAD OF JUPITER.
Cameo on an onyx. $1\frac{3}{8}$ in. × 1 in.

637 BUST OF JUPITER, laureated; on his breast is a figure of the eagle, standing on a thunderbolt.
Cameo on an onyx. $1\frac{7}{12}$ in. × $1\frac{1}{12}$ in.

638 A similar subject to the last.
Cameo on a chalcedonic onyx. $1\frac{5}{8}$ in. × $1\frac{5}{6}$ in.

639 FULL-FACE HEAD OF JUPITER.
Cameo on a sardonyx. $\frac{5}{8}$ in. × $\frac{1}{2}$ in.

640 JUPITER SEATED ON A THRONE; by his side the eagle. Imperfect.
Cameo on an onyx. $\frac{11}{12}$ in. × $\frac{5}{8}$ in.

641 JUPITER, seated on a cloud, caressing Ganymede.
Cameo on a sardonyx. $1\frac{1}{16}$ in. × $\frac{3}{4}$ in.

642 JUPITER, seated, holding a sceptre in his left hand; his right hand is placed upon the eagle, which is standing on an adjoining pedestal.
Cameo on an onyx. $1\frac{1}{2}$ in. × 1 in.

643 GANYMEDE, seated on a rock, feeding the eagle of Jupiter from a patera.
Cameo on an onyx. $\frac{7}{8}$ in. × $\frac{11}{16}$ in.

644 GANYMEDE, astride of the eagle of Jupiter, feeding it from a patera.
Cameo on a chalcedonic onyx. $1\frac{3}{8}$ in. × $1\frac{5}{12}$ in.

645 JUPITER AND JUNO, with sceptres, and Ganymede in front of them; below is Minerva on one side, and on the other, between them, is (?).
Cameo on a chalcedony. 1⅛ in. × 1 1/12 in.

646 VENUS, lying asleep under a tree, to which Cupid appears to be tying her with wreaths of flowers (?); on the tree trunk is the signature **BURCH.**
Cameo on an onyx. ⅘ in. × 11/16 in.

647 CUPID, carrying a bird.
Cameo on an onyx. ⅝ in. × ⅞ in.

648 CUPID, astride of an amphora (?), which is rigged as a ship.
Cameo on an onyx. 9/16 in. × 7/16 in.

649 CUPID, holding up bunch of grapes and cup, before a terminal figure of Bacchus (?).
Cameo on a sardonyx. ⅝ in. × 11/16 in.

650 BUST OF CUPID, winged, carrying his bow.
Cameo on a sard. 1¼ in. × 1 in.

651 BUST OF PSYCHE, winged.
Cameo on a sardonyx. 13/16 in. × 9/16 in.

652 WINGED FULL-FACE HEAD OF MEDUSA.
Cameo on a chalcedony. Dia. ⅝ in.

653 A similar subject to the last.
Cameo on a chalcedony. ⅝ in. × ½ in.

654 DIANA, carrying her bow; at her feet a hound.
Cameo on an onyx. 11/16 in. × 9/16 in.

655 BUST OF APOLLO, laureated.
Cameo on a chalcedonic onyx. 1 in. × 11/16 in.

656 MARSYAS, tied to the tree; in the field the legend **KEΘICP. IE.** a modern pretence at the signature of an ancient artist, or the signature of a recent artist concealed under Greek letters. The work does not call for much anxiety on the subject.

Cameo on a sardonyx. 1⅛ in. × 1 1/16 in.

657 MERCURY, standing, holding the right fore-finger up to his mouth, and carrying the caduceus in his left hand.

Cameo on a chalcedonic onyx. 15/16 in. × 9/16 in.

HARPOCRATES.

658 STANDING FIGURE OF HARPOCRATES, holding a cornucopia. Signed in the field "**GIROMETTI.**"

Cameo on an onyx.

659 HORUS THE CHILD, seated on a throne surrounded by lotus-flowers; very well executed.

Cameo on an onyx. 13/16 in. × ⅝ in.

660 A YOUTH, seated on a rock, with right hand apparently raised towards his mouth; on the left knee is a globe held by his left hand. Under the base of the rock is the signature, "**POELCHINGER.**"

Cameo on a chalcedonic onyx. 13/16 in. × 7/16 in.

HERCULES.

661 HEAD OF THE YOUTHFUL HERCULES, with the club behind it. A well-executed work by some good modern artist.

Cameo on a chalcedony. 1 in. × ⅝ in.

662 HEAD OF HERCULES, or some emperor in the character of Hercules, laureated, and with the lion's skin round the shoulders. A well-cut cameo, after the style adopted in Paris during the first French Empire.

Cameo on an onyx. 1⅛ in. × ¾ in.

663 HERCULES, with club and lion's skin, surrounded by a border in imitation of the Greek style. A very poor work, probably an attempted counterfeit of antique work.
Cameo on a chalcedonic onyx. $\frac{7}{8}$ in. × $\frac{1}{2}$ in.

BACCHUS, ETC.

664 BACCHUS, reclining upon a rock, holding a cup to Cupid (?), who stands before him. Very pretty work.
Cameo on an onyx. 1 in. × $\frac{3}{4}$ in.

665 FAUN, with thyrsus and panther's skin, dancing; at his feet is a panther.
Cameo on a chalcedonic onyx. 1$\frac{1}{8}$ in. × $\frac{7}{8}$ in.

666 FAUN, with thyrsus and panther's skin, dancing.
Cameo on a chalcedonic onyx. $\frac{5}{6}$ in. × $\frac{7}{12}$ in.

667 GROUP, composed of a Bacchic (?) mask, ram's head, and serpent; round the edge of the stone is the legend, χρονος παντα ανοιγα, "Time reveals all things."
Cameo on an onyx. 1$\frac{1}{4}$ in. × $\frac{7}{8}$ in.

668 A BACCHIC MASK, crowned with ivy.
Cameo on a chalcedony. $\frac{5}{8}$ in. × $\frac{1}{2}$ in.

669 MAN, carrying a vase, followed by a Bacchante; at their feet runs a panther.
Cameo on a chalcedonic onyx. $\frac{11}{16}$ in. × $\frac{5}{8}$ in.

670 NYMPH, sleeping on a rock, surprised by a Satyr.
Cameo on an onyx. $\frac{7}{8}$ in. × $\frac{7}{12}$ in.

671 HEAD OF A FAUN.
Cameo on an onyx. 1$\frac{1}{8}$ in. × $\frac{3}{4}$ in.

672 CHIRON, shooting with his bow.
Cameo on a chalcedonic onyx. $\frac{3}{4}$ in. × $\frac{5}{8}$ in.

673 NEPTUNE, seizing a nymph and stepping into his car, which is drawn by four hippocampi, which are guided by Cupid.
Cameo on an onyx. 1 7/16 in. × 1 1/8 in.

674 AMPHITRITE, holding a shield with head of Medusa on it, being borne through the waves by a Triton, and attended by two Cupids.
Cameo on a chalcedonic onyx. 11/16 in. × 1/2 in.

675 LEANDER, swimming across the Hellespont.
Cameo on a sardonyx of three strata. 1 in. × 7/8 in.

676 PARIS (?), with winged cap.
Cameo on an onyx. 1 1/2 in. × 7/8 in.

677 DIOGENES, seated in his tub.
Cameo on an onyx. 1 in. × 3/4 in.

678 A COMBAT.
Cameo on an onyx. 1 3/8 in. × 1 1/8 in.

679 STANDING FIGURE OF A YOUTH, with right arm extended.
Cameo on a chalcedonic onyx. 9/16 in. × 5/16 in

680 JUPITER (?), seated on a rock, drawing a female figure towards him.
Cameo on a blue chalcedony. 7/8 in. × 11/16 in.

681 TWO FIGURES OF PRIESTESSES.
Cameo on an onyx. 1 5/16 in. × 1 1/16 in.

682 FLOATING AND DANCING FIGURES OF A YOUTH AND GIRL. Very beautifully executed.
Cameo on an onyx. 1 3/16 in. × 1 5/16 in.

683 A BACCHANTE, carrying a patera.
Cameo on an onyx. 1 3/16 in. × 1 1/16 in.

684 TWO HORSES, with portion of a man's figure, who is holding them by reins.
Cameo on an onyx. 3/4 in. × 11/16 in.

685 PORTION OF A RECUMBENT FEMALE FIGURE, a fragment of a larger subject.
Cameo on an onyx. $\frac{11}{16}$ in. × $\frac{1}{2}$ in.

686 A HORSE'S HEAD. Imperfect.
Cameo on an onyx. $\frac{1}{2}$ in. × $\frac{7}{16}$ in.

687 SEATED WINGED GRIFFIN, attacked by a lion.
Cameo on a carnelian. $\frac{11}{16}$ in. × $\frac{1}{2}$ in.

688 FIGURE OF A WOMAN, clinging to an image, and being dragged away by an armed warrior.
Cameo on an onyx. $\frac{5}{8}$ in. × $\frac{1}{2}$ in.

689 AN OWL.
Cameo on a chalcedony with blood-red spots surrounding the eyes. 1 in. × $\frac{13}{16}$ in.

690 TRAGIC MASK.
Cameo on an onyx. $\frac{1}{2}$ in. × $\frac{7}{16}$ in.

691 COMIC MASK.
Cameo on a prase. $\frac{7}{8}$ in. × $\frac{3}{8}$ in.

692 HEAD OF A PHILOSOPHER.
Cameo on an onyx. $\frac{11}{16}$ in. × $\frac{9}{16}$ in.

693 HEAD OF A PHILOSOPHER.
Cameo on a carnelian. $\frac{5}{8}$ in. × $\frac{3}{8}$ in.

694 PROFILE PORTRAIT OF A PHILOSOPHER, the left hand raised up to the chin.
Cameo on an onyx. 1 in. × $\frac{11}{16}$ in.

695 PROFILE HEAD OF A PHILOSOPHER.
Cameo on an onyx. $\frac{5}{16}$ in. × $\frac{1}{4}$ in.

696 PROFILE HELMETED HEAD OF A GREEK WARRIOR; upon the helmet are a winged dragon and serpent. Very well executed.
Cameo on a carnelian, which is much broken.
$2\frac{5}{16}$ in. × $1\frac{9}{16}$ in.

697 PROFILE PORTRAIT OF AN ARMED YOUTHFUL WARRIOR; on the helmet is a winged dragon.
Cameo on an onyx-agate. 1 1/16 in. × 1 5/16 in.

698 PROFILE HELMETED HEAD OF A WARRIOR; signed ΠΙΧΛΕΡ, and very beautifully executed.
Cameo on a chalcedony with blood-red spots on the helmet. 1 in. × 1 1/8 in.

699 PROFILE HEAD OF ONE OF THE ANTIOCHI, very admirably cut; under the head is the legend ANTIOC.
Cameo on an onyx. 1 1/16 in. × 7/8 in.

700 PROFILE HEAD OF A MAN, name unknown.
Cameo on an onyx. 1 1/8 in. × 3/4 in.

701 PROFILE HEAD OF LUCIUS VARO.
Cameo on an onyx. 13/16 in. × 13/16 in.

702 PROFILE HEAD OF A MAN, probably from a Greek coin. Signed ΚΛΠ. Very beautifully cut.
Cameo on an onyx. 1 1/16 in. × 13/16 in.

703 PROFILE HEAD OF A YOUTH, unknown.
Cameo on a chalcedony. 1 1/8 in. × 13/16 in.

704 PROFILE HEAD OF A ROMAN EMPEROR.
Cameo on an onyx. 1/2 in. × 5/16 in.

705 PROFILE HEAD, wearing a loose cap; the top of the shoulder appears armour.
Cameo on an onyx. 3/4 in. × 1/2 in.

706 PROFILE HEAD OF A MAN, very well cut—slightly restored on the back with gold.
Cameo on an onyx. 7/8 in. × 13/16 in.

707 PROFILE HELMETED HEAD OF A WARRIOR.
Cameo on an onyx. 1 1/8 in. × 7/8 in.

708 PROFILE OF A WARRIOR, helmeted.
Cameo on an onyx. 1 in. × 5/8 in.

709 HEAD OF A WARRIOR, helmeted.
Cameo on an onyx. $\frac{15}{16}$ in. × $\frac{3}{4}$ in.

710 PROFILE HELMETED HEAD.
Cameo on an onyx. $\frac{13}{16}$ in. × $\frac{5}{8}$ in.

711 PROFILE HELMETED HEAD OF A WARRIOR; the crest of the helmet is a winged dragon, and on the shield a head of Medusa.
Cameo on an onyx. $\frac{13}{16}$ in. × $\frac{15}{16}$ in.

712 PROFILE PORTRAITS OF A ROMAN EMPEROR AND HIS WIFE.
Cameo on an onyx. 1$\frac{1}{8}$ in. × $\frac{7}{8}$ in.

713 PROFILE PORTRAIT OF A WARRIOR, helmeted.
Cameo on an onyx. 1$\frac{1}{4}$ in. × $\frac{3}{4}$ in.

714 PROFILE HEAD OF A ROMAN EMPEROR.
Cameo on an onyx. $\frac{3}{4}$ in. × $\frac{9}{16}$ in.

715 PROFILE HEAD OF A ROMAN EMPEROR.
Cameo on an onyx. $\frac{7}{16}$ in. × $\frac{3}{8}$ in.

716 PROFILE PORTRAITS OF A ROMAN EMPEROR AND EMPRESS.
Cameo on an onyx. $\frac{3}{4}$ in. × $\frac{9}{16}$ in.

717 PROFILE PORTRAIT OF A ROMAN EMPEROR.
Cameo on an onyx. [illegible] in. × $\frac{5}{8}$ in.

718 PROFILE PORTRAITS OF TWO ROMANS.
Cameo on an onyx on the back of which is a genuine antique intaglio, a figure of Fortuna. $\frac{5}{8}$ in. × $\frac{1}{2}$ in.

719 PROFILE HEAD OF A ROMAN EMPEROR.
Cameo on a white chalcedony with an amethystine base.
$\frac{13}{16}$ in. × $\frac{5}{8}$ in.

720 PROFILE PORTRAIT OF A ROMAN EMPEROR.
Cameo on an onyx. $\frac{7}{8}$ in. × $\frac{3}{4}$ in.

721 PROFILE HEAD OF A ROMAN YOUTH.
Cameo on a dark carnelian. $\frac{14}{16}$ in. × $\frac{3}{4}$ in.

722 PROFILE HEAD OF A ROMAN YOUTH.
Cameo on an onyx. $\frac{3}{4}$ in. × $\frac{9}{16}$ in.

723 PROFILE HEAD OF A ROMAN MAN.
Cameo on an onyx. $\frac{13}{16}$ in. × $\frac{5}{8}$ in.

724 PROFILE HEAD OF A ROMAN LADY.
Cameo on an onyx. $\frac{11}{16}$ in. × $\frac{13}{16}$ in.

725 PROFILE PORTRAIT OF A WOMAN.
Cameo on an onyx. $\frac{3}{4}$ in. × $\frac{1}{2}$ in.

726 PROFILE PORTRAIT OF A ROMAN LADY.
Cameo on an onyx. 1$\frac{1}{8}$ in. × $\frac{7}{8}$ in.

727 PROFILE PORTRAIT OF A ROMAN LADY.
Cameo on an onyx. 1$\frac{1}{16}$ in. × $\frac{3}{4}$ in.

728 PROFILE FEMALE HEAD, laureated.
Cameo on an onyx. $\frac{3}{4}$ in. × $\frac{9}{16}$ in.

729 PROFILE PORTRAIT OF A WOMAN, wearing a veil.
Cameo on an agate, the veining of which has been used to delineate the veil. 1$\frac{1}{8}$ in. × $\frac{7}{8}$ in.

730 PROFILE PORTRAIT OF A WOMAN.
Cameo on an onyx. 1$\frac{1}{2}$ in. × 1 in.

731 FULL-FACE PORTRAIT OF A ROMAN LADY.
Cameo on an onyx. $\frac{15}{16}$ in. × $\frac{13}{16}$ in.

732 PROFILE PORTRAIT OF A WOMAN.
Cameo on an onyx. 1$\frac{1}{16}$ × $\frac{3}{4}$ in.

733 FULL-FACE PORTRAIT OF A WOMAN.
Cameo on an onyx. $\frac{7}{8}$ in, × $\frac{11}{16}$ in.

734 PROFILE PORTRAIT OF A WOMAN, the head draped in a lion's skin.
Cameo on an onyx. 1 in. × $\frac{3}{4}$ in.

735 PROFILE PORTRAIT OF A ROMAN LADY.
Cameo on a striped agate. $\frac{7}{8}$ in. × $\frac{1}{2}$ in.

736 The same.
Cameo on an onyx. $\frac{5}{8}$ in. × $\frac{7}{16}$ in.

737 PROFILE FEMALE HEAD.
Cameo on an onyx. $\frac{1}{2}$ in. × $\frac{7}{16}$ in.

738 PROFILE PORTRAIT OF A ROMAN LADY.
Cameo on an onyx. 1$\frac{1}{16}$ in. × $\frac{7}{8}$ in.

739 The same.
Cameo on an onyx. $\frac{9}{16}$ in. × $\frac{7}{16}$ in.

740 PROFILE FEMALE HEAD.
Cameo on an onyx. $\frac{7}{8}$ in. × $\frac{5}{8}$ in.

741 PROFILE HEAD OF A ROMAN LADY.
Cameo on an onyx. $\frac{3}{4}$ in. × $\frac{5}{8}$ in.

742 The same.
Cameo on an onyx. $\frac{7}{16}$ in. × $\frac{1}{4}$ in.

743 PROFILE HEAD OF AN EGYPTIAN QUEEN (?).
Cameo on an onyx. $\frac{3}{8}$ in. × $\frac{1}{4}$ in.

744 PROFILE PORTRAIT OF DR. JOHNSON.
Cameo on an onyx. 1$\frac{1}{4}$ in. × $\frac{15}{16}$ in.

745 PROFILE PORTRAIT OF A POPE.
Cameo on a bloodstone. 1 in. × $\frac{13}{16}$ in.

746 PROFILE PORTRAIT OF POPE PIUS VII. (?).
Cameo on an onyx. 1$\frac{1}{4}$ in. × $\frac{15}{16}$ in.

747 PROFILE PORTRAITS OF HENRY IV. OF FRANCE AND HIS WIFE.
Cameo on an onyx. $\frac{1}{16}$ in. × $\frac{1}{2}$ in.

748 PROFILE PORTRAIT OF LOUIS XIV. OF FRANCE.
Cameo on a carnelian onyx, the raised head being chalcedony and the base carnelian. 1$\frac{3}{16}$ in. × $\frac{15}{16}$ in.

749 PROFILE PORTRAIT OF HAYDN (?).
Cameo on an onyx. $\frac{11}{16}$ in. × $\frac{5}{8}$ in.

750 PROFILE PORTRAIT OF THE FIRST NAPOLEON, as First Consul, signed "M. SIMON."
Cameo on an onyx. $\frac{3}{4}$ in. × $\frac{9}{16}$ in.

751 PROFILE PORTRAIT OF FREDERICK WILLIAM II. OF PRUSSIA.
Cameo on an onyx. $\frac{15}{16}$ in. × $\frac{3}{4}$ in.

752 PROFILE PORTRAIT OF DUKE LEOPOLD OF BRUNSWICK (?).
Cameo on a carnelian. 1 in. × $\frac{3}{4}$ in.

753 PROFILE PORTRAIT OF A MAN.
Cameo on an onyx. $\frac{1}{2}$ in. × $\frac{7}{16}$ in.

754 PROFILE PORTRAIT OF THE EMPEROR PAUL I. OF RUSSIA (?).
Cameo on a carnelian-onyx, the raised head being carnelian and the base being chalcedony. $\frac{11}{16}$ in. × $\frac{5}{8}$ in.

755 PROFILE PORTRAIT OF LOCKE.
Cameo on an onyx. $\frac{5}{8}$ in. × $\frac{9}{16}$ in.

756 FIGURE OF A LADY, in the costume of the 18th century, dancing. Very pretty work.
Cameo on an onyx. $\frac{15}{16}$ in. × $\frac{3}{4}$ in.

MODERN INTAGLI.

757 MERCURY standing, holding purse and caduceus; by his side is the cock.
Intaglio on an onyx. $\frac{13}{16}$ in. × $\frac{1}{2}$ in.

758 PROFILE HEAD OF THE YOUNG HERCULES.
Intaglio on a sard. $\frac{11}{16}$ in. × $\frac{9}{16}$ in.

759 HERCULES, carrying the bull.
Intaglio on a carnelian. $\frac{9}{16}$ in. × $\frac{8}{8}$ in.

760 HARPOCRATES, standing, holding a cornucopia. Very well cut.
Intaglio on an onyx. 1 in. × $\frac{5}{8}$ in.

761 PROFILE WINGED HEAD OF MEDUSA. Signed Π.Α.
Intaglio on a carnelian. 1 in. × $\frac{13}{16}$ in.

762 PROFILE HEAD OF LUNA (?).
Intaglio on a sardonyx. $\frac{3}{4}$ in. × $\frac{9}{16}$ in.

763 STANDING FIGURES OF CASTOR AND POLLUX.
Intaglio on a carnelian. 1$\frac{1}{8}$ in. × $\frac{15}{16}$ in.

764 STANDING FIGURE OF HYGEIA.
Intaglio on a carnelian. 1 in. × $\frac{3}{4}$ in.

765 RECUMBENT FIGURE OF VENUS; a fragment.
Intaglio on a carnelian. $\frac{5}{8}$ in. × $\frac{7}{16}$ in.

766 VENUS ANADYOMENE.
Intaglio on an onyx. $\frac{7}{8}$ in. × $\frac{11}{16}$ in.

767 VENUS EUPLŒA, riding through the sea attended by Cupids.
Intaglio on a carnelian. $\frac{3}{4}$ in. × $\frac{1}{2}$ in.

768 ACTÆON, watching Diana and two nymphs bathing.
Intaglio on an onyx. 1$\frac{7}{16}$ in. × 1$\frac{3}{16}$ in.

769 CUPID chasing a butterfly; a very admirably executed small work. Signed ΠΙΧΛΕΡ.
Intaglio on hyacinthian garnet. $\frac{7}{16}$ in. × $\frac{5}{16}$ in.

770 PROCESSION OF BACCHANALIAN BOYS.
Intaglio on a brown carnelian. $\frac{1}{8}$ in. × $\frac{1}{2}$ in.

771 A BACCHANT standing holding a thyrsus. Signed ΛΥΛΟΥ, an imitation of the signature of the ancient engraver AVLVS (?).
Intaglio on an onyx. $\frac{7}{16}$ in. × $\frac{5}{16}$ in.

772 PROFILE HEAD OF PARIS.
Intaglio on a white chalcedony. 1 in. × $\frac{7}{8}$ in.

773 DIOMEDES, carrying away the Palladium. A very fine work indeed. Signed ΠΙΧΛΕΡ.
Intaglio on an onyx. $\frac{15}{16}$ in. × $\frac{5}{8}$ in.

774 PROFILE HEAD OF A YOUTH, with a chaplet of flowers in his hair. Signed BVROH.R.A.
Intaglio on a carnelian. $\frac{7}{8}$ in. × $\frac{3}{4}$ in.

775 PROFILE HEAD OF A MAN.
Intaglio on a white chalcedony. 1$\frac{1}{16}$ in. × $\frac{13}{16}$ in.

776 ATALANTA AND HIPPOMENES, changed into a lion and lioness. Signed ΑΠΟΛΛΩΝΙΔΟΥ. This gem was probably from the Poniatowski Collection. See the Catalogue, No. 12, First Series.
Intaglio on a carnelian. 1$\frac{5}{8}$ in. × 1$\frac{1}{4}$ in.

777 HEAD, possibly of Hercules, draped in a lion's skin.
Intaglio on an onyx. $\frac{7}{8}$ in. × $\frac{3}{4}$ in.

778 FIGURE OF AN ATHLETE; an admirable work, in the best style of recent engraving.
Intaglio on a carnelian. $\frac{11}{16}$ in. × $\frac{1}{2}$ in.

779 PROFILE HEAD OF A MAN, name unknown.
Intaglio on a smoky chalcedony. 1$\frac{1}{16}$ in. × $\frac{13}{16}$ in.

780 A SEATED WARRIOR, with trophy of arms before him, being crowned by Victory.
Intaglio on an onyx. 1$\frac{3}{8}$ in. × 1$\frac{1}{4}$ in.

781 FIGURE OF A MAN, brandishing a crooked stick.
Intaglio on a carnelian. $\frac{1}{2}$ in. × $\frac{7}{16}$ in.

782 A PIGMY, kneeling on a thyrsus, defending himself with sword and shield from a swan who advances upon him; very beautiful work.
Intaglio on a carnelian. $\frac{3}{4}$ in. × $\frac{9}{16}$ in.

783 A SCENE FROM ROMAN HISTORY.
Intaglio on a jasper. $\frac{3}{4}$ in. × $\frac{9}{16}$ in.

784 A ROMAN EMPEROR, standing leaning on a spear, with attendant soldier and group of arms, and before him a kneeling military captive.
Intaglio on a carnelian. $1\frac{1}{8}$ in. × $\frac{3}{4}$ in.

785 A YOUTH, stepping into a quadriga, in which a young woman is standing.
Intaglio on a carnelian. $\frac{3}{4}$ in. × $\frac{9}{16}$ in.

786 PROFILE HEAD OF THE EMPEROR VITELLIUS.
Intaglio on a carnelian. $\frac{13}{16}$ in. × $\frac{5}{8}$ in.

787 PROFILE LAUREATED HEAD OF AN ILLUSTRIOUS ROMAN.
Intaglio on a sardonyx. *Dia.* $\frac{3}{8}$ in.

788 PROFILE HEAD OF A ROMAN EMPEROR.
Intaglio on a sardonyx. $\frac{3}{4}$ in. × $\frac{1}{2}$ in.

789 PROFILE HEAD OF A ROMAN EMPEROR.
Intaglio on a plasma. $\frac{5}{8}$ in. × $\frac{7}{16}$ in.

790 PROFILE PORTRAIT OF MAXIMUS, son of Maximianus (?).
Intaglio on a carnelian. $\frac{9}{16}$ in. × $\frac{7}{16}$ in.

791 PROFILE HEAD OF A WOMAN.
Intaglio on a smoky carnelian. $\frac{5}{8}$ in. × $\frac{1}{2}$ in.

792 PROFILE HEAD OF A WOMAN.
Intaglio on an amethyst. $\frac{7}{16}$ *in. square.*

793 Two Male Heads *vis-à-vis;* the legend **KICCOC COΔΑΛΑ**; a very clever copy of a celebrated gem in Paris.
Intaglio on a chrysoprase. $\frac{1}{2}$ in. × $\frac{3}{8}$ in.

794 Profile Head of a Man.
Intaglio on a chalcedony. $\frac{3}{4}$ in. × $\frac{5}{8}$ in.

795 Profile Helmeted Head of Patroclus, with the legends **ΠΑΤΡΟΚΛΟΣ** and **ΑΓΑΛΟΥ** (?).*
Intaglio on a carnelian. $\frac{15}{16}$ in. × $\frac{11}{16}$ in.

796 Profile Helmeted Head of a Warrior.*
Intaglio on a carnelian. $\frac{11}{16}$ in. × $\frac{9}{16}$ in.

797 Profile Head of a Man; and the legend "**OA.MVTIVS.**"*
Intaglio on a carnelian. $\frac{13}{16}$ in. × $\frac{5}{8}$ in.

798 Profile Head of Caius Popillius (?), and the legend "**O.POPIL.**"*
Intaglio on a carnelian. $\frac{11}{16}$ in. × $\frac{1}{2}$ in.

799 Profile Head of Caius Asinius Pollio, and the legend "**O.A.POLLIO.**"*
Intaglio on a carnelian. $\frac{5}{8}$ in. × $\frac{1}{2}$ in.

800 Profile Head of a Woman, and the legend **TPAYANOY.***
Intaglio on a carnelian. $\frac{1}{2}$ in. × $\frac{3}{8}$ in.

801 Profile Head of a Woman.
Intaglio on a brown carnelian. $\frac{1}{2}$ in. × $\frac{7}{16}$ in.

802 Profile so-called Head of Plato.
Intaglio on a brown carnelian. $\frac{9}{16}$ in. × $\frac{1}{2}$ in.

* It is probable that these gems, copies from Roman portraits, were all executed by the same hand. They are very well done, and have, in all likelihood, passed at one time for antiques.

803 FULL-FACE PORTRAIT OF A MAN.
Intaglio on a chalcedony. $\frac{6}{8}$ in. × $\frac{7}{16}$ in.

804 PROFILE PORTRAIT OF A ROMAN YOUTH; an admirable imitation of the antique.
Intaglio on a red jasper. $\frac{6}{8}$ in. × $\frac{7}{16}$ in.

805 PROFILE HEAD OF A MAN.
Intaglio on a carnelian. $\frac{1}{2}$ in. × $\frac{3}{8}$ in.

806 SEATED FIGURE OF A ROMAN EMPEROR, drawing a female towards him.
Intaglio on a bloodstone; imperfect. $\frac{13}{16}$ in. × $\frac{3}{4}$ in.

807 SEATED FIGURE OF A WOMAN, mourning before a column from which armour is suspended.
Intaglio on a chalcedony. $\frac{7}{8}$ in. × $\frac{3}{4}$ in.

808 PROFILE FEMALE HEAD.
Intaglio on an onyx. $\frac{5}{16}$ in. × $\frac{1}{4}$ in.

809 A MAN, seated before a terminal male figure. In the Etruscan style.
Intaglio on a brown carnelian. $\frac{7}{16}$ in. × $\frac{3}{8}$ in.

810 A SKULL, with insect on the top of it.
Intaglio on a carnelian. $\frac{1}{2}$ in. × $\frac{3}{8}$ in.

811 A YOUTH ON HORSEBACK.
Intaglio on a carnelian. $\frac{5}{8}$ in. × $\frac{9}{16}$ in.

812 A MAN, taking a thorn from the foot of another (?); behind them a column on which stands a vase. In the Etruscan style.
Intaglio on a chalcedony. $\frac{5}{8}$ in. × $\frac{9}{16}$ in.

813 A MAN, lying on the ground, and another figure advancing towards him through an archway.
Intaglio on a chalcedony. $\frac{7}{8}$ in. × $\frac{5}{8}$ in.

814 STOOPING FIGURE OF A MAN, on the ground; behind him is another man seated.
Intaglio on a chalcedony. $\frac{13}{16}$ in. × $\frac{9}{16}$ in.

815 TWO HORSES, with the arm of their driver appearing, the rest apparently broken away. In the early Greek style (?).
Intaglio on a smoky carnelian. $\frac{13}{16}$ in. × $\frac{11}{16}$ in.

816 THE HEADS OF THE SEVEN BISHOPS, with mitres over them, and below a cherub blowing a trumpet.
Intaglio on a rock crystal. $\frac{5}{8}$ in. × $\frac{9}{16}$ in.

817 FULL-FACE PORTRAIT OF A MAN.
Intaglio on an onyx. $\frac{9}{16}$ in. × $\frac{7}{16}$ in.

RINGS—EGYPTIAN, GREEK, AND ROMAN.

818 EGYPTIAN SCARABÆUS, in soft stone on pottery of a dark colour, with a hieroglyphic inscription on the base, reading, "Ptah giver of life;" a portion of the original metal mounting is still adhering to the side of the scarabæus.
$\frac{7}{15}$ in. × $\frac{8}{8}$ in.

819 EGYPTIAN BRONZE FINGER-RING, the oval plate inscribed with an illegible hieroglyphic inscription.
Plate. $\frac{5}{8}$ in. × $\frac{8}{8}$ in.

820 GREEK BRONZE FINGER-RING (about B.C. 400—300), with oval plate, engraved in intaglio, with a representation of Thetis riding on a hippocampus carrying the shield of Achilles.
Plate. $\frac{13}{16}$ in. × $\frac{5}{8}$ in.

821 GREEK BRONZE FINGER-RING, with oval plate, engraved in intaglio, with a figure kneeling on one knee; rudely executed.
Plate. $\frac{3}{4}$ in. × $\frac{1}{2}$ in.

822 GREEK GOLD FINGER-RING, the circular plate engraved in intaglio, with the standing figure of a woman leaning upon a column, and holding in her left hand a distaff; before her is an altar of frankincense.

Dia. of plate $\frac{5}{8}$ in.

823 SMALL OBLONG SILVER SWIVEL PLATE, from a finger-ring, probably of insular Greek work; on one side is engraved in intaglio a lion, and on the reverse a bird.

Plate. $\frac{5}{16}$ in. × $\frac{1}{8}$ in.

824 RING OF COPPER-GILT (?), with dragon-head terminations, set with an Etruscan carnelian gem, on which is engraved in intaglio an animal rudely drawn.

Gem. $\frac{3}{8}$ in. × $\frac{1}{4}$ in.

825 EARRING, of twisted gold wire, with a cockle-shell attached; suspended from it is an Etruscan carnelian scarabæus, with a seated figure cut in intaglio on the base, rudely drawn.

Scarabæus. $\frac{7}{16}$ in. × $\frac{5}{16}$ in.

826 FINGER-RING, with grotesque animals in intaglio upon the over plate.

Possibly Etruscan.

Plate. $\frac{7}{16}$ in. × $\frac{1}{8}$ in.

827 SILVER FINGER-RING, with ram's head terminations.

Roman (?).

828 ROMAN GOLD FINGER-RING, set with a cameo on an onyx, representing a Cupid riding on a dolphin.

Cameo. $\frac{7}{16}$ in. × $\frac{3}{8}$ in.

829 ROMAN GOLD FINGER-RING, set with an intaglio on hæmatite (?) representing Mercury with the caduceus.

Intaglio. $\frac{5}{16}$ in. × $\frac{1}{4}$ in.

830 ROMAN GOLD FINGER-RING, set with an intaglio on a sard, representing a lamp of the Roman type.

Intaglio. $\frac{1}{8}$ in. × $\frac{1}{4}$ in.

831 ROMAN GOLD FINGER-RING, set with an intaglio on a sard, representing a cock.

Intaglio. $\frac{3}{8}$ in. × $\frac{1}{4}$ in.

832 ROMAN GOLD FINGER-RING, set with an intaglio upon an obsidian (?), representing Bacchus standing leaning on a column, and holding a vase; by his side walks a panther.

Intaglio. $\frac{9}{16}$ in. × $\frac{1}{2}$ in.

833 ROMAN GOLD FINGER-RING, set with an intaglio on a garnet, representing Venus Victrix (?) holding a warrior's head, and standing, leaning on a column; before her is a shield.

Intaglio. $\frac{1}{8}$ in. × $\frac{1}{8}$ in.

834 ROMAN GOLD FINGER-RING, set with an intaglio on an onyx, representing a jaded horse, walking.

Intaglio. $\frac{5}{16}$ in. × $\frac{1}{4}$ in.

835 ROMAN GOLD FINGER-RING, set with an intaglio on a garnet, representing the Eagle of Jupiter.

Intaglio. $\frac{3}{8}$ in. × $\frac{5}{16}$ in.

836 ROMAN GOLD FINGER-RING, probably a child's, set with an intaglio on a sard, representing a Cupid playing with a kid.

Intaglio. $\frac{5}{16}$ in. × $\frac{1}{4}$ in.

837 ROMAN GOLD FINGER-RING, set with an intaglio on an onyx, representing a lion galloping.

Intaglio. $\frac{7}{16}$ in. × $\frac{3}{8}$ in.

838 ROMAN GOLD FINGER-RING, set with an intaglio on an onyx, representing a reined but riderless horse at full gallop, and in the field the legend "ASPHAL." Asphal, a surname of Poseidon, as granting safety to mariners. In ancient art the horse is frequently an attribute of Poseidon.

Intaglio. $\frac{7}{16}$ in. × $\frac{1}{4}$ in.

839 ROMAN GOLD FINGER-RING, set with an intaglio on a carnelian, representing a dog, leaping.

Intaglio. $\frac{5}{16}$ in. × $\frac{1}{4}$ in.

840 ROMAN GOLD FINGER-RING, set with an intaglio upon an onyx, representing a dancing faun.

Intaglio. $\frac{5}{16}$ in. × $\frac{1}{4}$ in.

841 ROMAN GOLD FINGER-RING, set with an intaglio on carnelian, representing Hercules recumbent, his right arm resting on his club, and at his feet a quiver full of arrows.

Intaglio. $\frac{9}{16}$ in. × $\frac{3}{8}$ in.

842 ROMAN GOLD FINGER-RING, set with an intaglio on nicolo, representing a dolphin.

Intaglio. $\frac{1}{4}$ in. × $\frac{1}{3}$ in.

843 SMALL ROMAN GOLD FINGER-RING, probably a child's, set with an intaglio on carnelian, representing a fly.

Intaglio. $\frac{5}{16}$ in. × $\frac{1}{4}$ in.

844 ROMAN GOLD FINGER-RING, set with an intaglio on a garnet, representing the profile head of a child.

Intaglio. $\frac{3}{8}$ in. × $\frac{1}{4}$ in.

845 GOLD FINGER-RING, possibly of the Byzantine period, set with an emerald.

846 LATE ROMAN GOLD FINGER-RING, set with four stones, a sapphire, garnet, amethyst, and carbuncle.

847 ROMAN GOLD RING, set with a carbuncle.

848 ROMAN GOLD EARRING LOOP, set with a garnet.

849 ROMAN GOLD BETROTHAL RING, of early fourth-century work; figures in low relief of the bride and bridegroom

joining hands are worked in repoussé upon a plate which is sunk into the bezel, and may have been covered at some time with a translucent stone.

850 LATE ROMAN GOLD BETROTHAL RING, with the heads of the bride and bridegroom facing each other; in intaglio upon the rectangular plate.

851 ROMAN GOLD FINGER-RING, probably a child's, with the letters TE · AV, engraved on the oval plate; probably the abbreviation of two names.

852 ROMAN GOLD FINGER-RING, with two birds and branches engraved upon it; most probably an early Christian ring and representation of the dove and olive-branch.

853 ROMAN GOLD FINGER-RING, engraved, with a representation of a bird on a bough.

854 ROMAN GOLD FINGER-RING, with small circular plate, on which is engraved a lion galloping.

855 PORTION OF A ROMAN GOLD FINGER-RING, with an insect engraved upon the lozenge-shaped plate.

856 ROMAN GOLD FINGER-RING, with a representation of a bird holding in its mouth a twig with berries on it, engraved on the plate.

857 ROMAN SILVER FINGER-RING, set with an intaglio on carnelian, representing a sacrifice to a Phallic Hermes, in front of which stands Silenus playing on two pipes; behind the Hermes is a stooping man, possibly holding a wine-skin between his legs, and pressing wine out into a bowl in front of him.

Intaglio. $\frac{1}{2}$ in. × $\frac{7}{16}$ in.

858 ROMAN SILVER FINGER-RING, set with an intaglio on red jasper, representing an eagle killing a serpent.

Intaglio. $\frac{8}{8}$ in. × $\frac{5}{16}$ in.

859 ROMAN BRONZE FINGER-RING, set with an intaglio on an amethyst, representing a tortoise.

Intaglio. $\frac{8}{8}$ in. × $\frac{1}{4}$ in.

860 ROMAN BRONZE FINGER-RING, set with a small gold coin, bearing the head of Alexander the Great.

861 ROMAN BRONZE FINGER-RING, set with an intaglio on carnelian, representing four animals standing.

Intaglio. $\frac{5}{16}$ in. × $\frac{1}{4}$ in.

862 ROMAN BRONZE FINGER-RING, set with an intaglio on carnelian, representing Fortuna (?); rude late work. This intaglio is probably not the original setting to this ring.

Intaglio. $\frac{7}{16}$ in. × $\frac{3}{16}$ in.

863 ROMAN BRONZE FINGER-RING, bearing traces of having been originally gilt, and set with an intaglio on carnelian, representing Mercury as patron of flocks, standing, and holding the caduceus and a dish with a ram's head in it.

Intaglio. $\frac{1}{2}$ in. × $\frac{3}{8}$ in.

864 ROMAN IRON FINGER-RING, set with an intaglio on carnelian, representing a riderless horse with a rein flying loose.

Intaglio. $\frac{8}{8}$ in. × $\frac{1}{4}$ in.

865 ROMAN BRONZE FINGER-RING, which has been gilt, set with intaglio on a red paste, made in imitation of red jasper, representing an armed soldier being crowned by Victory with a wreath.

Intaglio. $\frac{9}{16}$ in. × $\frac{1}{2}$ in.

866 ROMAN BRONZE FINGER-RING, set with an intaglio on a white paste, representing the running figure of a man.

Intaglio. $\frac{6}{16}$ in. × $\frac{1}{4}$ in.

867 ROMAN BRONZE FINGER-RING, set with a yellow glass bead.

868 ROMAN BRONZE FINGER-RING, set with an opaque blue glass bead.

869 ROMAN BRONZE FINGER-RING, set with a blue glass bead.

870 ROMAN BRONZE FINGER-RING, with the Greek monogram of Christ engraved in intaglio upon the plate.

871 ROMAN BRONZE FINGER-RING, with representation of two hands holding a heart.

872 ROMAN BRONZE FINGER-RING, with representation of two clasped hands.

873 ROMAN BRONZE FINGER-RING, the circular plate bearing a rude representation of a dolphin in intaglio.

874 ROMAN BRONZE FINGER-RING, with rude representation of a fish engraved upon it.

875 ROMAN BRONZE FINGER-RING, with rude representation of a dolphin engraved upon it.

876 ROMAN BRONZE FINGER-RING, of very plain design.

877 ROMAN BRONZE FINGER-RING, from which the setting is missing.

878 ROMAN BRONZE FINGER-RING, a plain band with an illegible inscription engraved round the inside.

879 ROMAN LEAD FINGER-RING, of the Lower Empire type, set with a pale blue oval paste.

880 ROMAN LEAD FINGER-RING, set with an intaglio on a purple paste, representing a figure of Cupid (?).

RINGS OF THE MEDIÆVAL AND LATER PERIODS.

881 GOLD FINGER-RING, of the 14th century, set with a Roman intaglio on carnelian, representing a profile laureated head of Lucius Verus (?), and engraved round the front of the setting, with the inscription, "Ego secreta tego," in Gothic lettering.

Plate. $\frac{11}{16}$ in. × $\frac{5}{8}$ in.

882 THE BASE OF A SILVER MEDIÆVAL SEAL, set with a Roman intaglio on nicolo, representing Cupid carrying an undetermined object; round the front of the setting is the motto, JE SUISEL : DE : AMVR : LEL + "I am the seal of true love."

Seal. $\frac{3}{4}$ in. × $\frac{11}{16}$ in.

883 SILVER SEAL, of early mediæval work, set with a Roman intaglio on carnelian, representing a full-faced female figure seated on a throne, and wearing a mural crown, holding up in her right hand a branch; on either side of the throne is a lion; a representation of Cybele or a city. Round the front of the setting is engraved the inscription, SIGILL (um) . PHILIPPI · PVLE · + "The seal of Philip Poole."

Seal. $\frac{15}{16}$ in. × $\frac{3}{4}$ in.

884 GOLD FINGER-RING, of late 13th century work, set with a small sapphire.

885 SILVER FINGER-RING, probably of the 15th century, which has been gilt; the front part is engraved with figures of two royal saints (?) wearing crowns, one of them holding up a sword.

886 SILVER FINGER-RING, of the 15th century, with the sacred monogram IHC, engraved upon the plate.

887 MEDIÆVAL BRONZE FINGER-RING, with an intaglio on the plate representing a woman standing and holding (?).

888 MEDIÆVAL BRONZE FINGER-RING, with a rudely engraved representation in intaglio on the plate of a man milking a goat.

889 MEDIÆVAL BRONZE FINGER-RING, with a rudely executed figure of an angel in intaglio on the plate.

890 MEDIÆVAL BRONZE FINGER-RING, with a rudely executed representation of a ship (?), in intaglio on the plate.

891 MEDIÆVAL BRONZE FINGER-RING, with a cock and scorpion, in intaglio upon the plate.

892 MEDIÆVAL BRONZE FINGER-RING, with a hawk preying over a small bird, in intaglio upon the plate.

893 MEDIÆVAL BRONZE FINGER-RING, with the letter **R** in intaglio upon the plate.

894 MEDIÆVAL BRONZE FINGER-RING, with a monogram, **H.R.** (?), in intaglio upon the plate.

895 MEDIÆVAL BRONZE FINGER-RING, with a fleur-de-lis, in intaglio upon the plate.

896 GERMAN GILT METAL FINGER-RING, of the 17th century, in shape of two hands holding a crown.

897 GERMAN SILVER FINGER-RING, of the 17th century, in shape of two winged dragons (?) holding a ball between them in their mouths.

898 GERMAN SILVER FINGER-RING, with the initials **I G** in high relief upon the plate.

POSY RINGS.

A "Posy" ring is a betrothal ring inscribed with a line or couplet of *poesie*. These rings were in fashion from the middle of the 16th to the end of the 18th century. See Mr. William Jones' "Finger-Ring Lore," p. 390.

899 GOLD POSY-RING, inscribed inside, "Gods prouidence is our inheritance $_{I}{}^{H}{}_{V}$."

900 GOLD POSY-RING, inscribed inside, "In Christ & thee my comfort bee $_{I}{}^{W}{}_{M}$."

901 GOLD POSY-RING, inscribed inside, "Christ & thee my comfort be $_{D}{}^{L}{}_{I}$."

902 GOLD POSY-RING, inscribed inside, "In loue abide till death devide $_{S}{}^{S}{}_{A}$."

903 GOLD POSY-RING, inscribed inside, "God hath me sent my hart's content."

MEMORIAL AND MOURNING RINGS.

904 MEMORIAL RING OF KING CHARLES THE FIRST, in gold, ornamented with blue and white enamel, and set with a miniature painting of King Charles, his wife Henrietta Maria, and between them the portrait of a man; inside the ring are painted, on white enamel, a skull, crown, and the initials C.R.

905 BONE FINGER-RING, possibly an early piece, into which has been set a circular gold plate ornamented in repoussé work with an hour-glass, skull, and the legend, "Mors donum vita stipendium." The gold plate is probably 17th century work.

Plate. $\frac{1}{2}$ in. × $\frac{7}{16}$ in.

906 MEMORIAL RING, in gold, set with a cameo on a sardonyx representing a woman's head, the setting is mounted on either side with a diamond; inside the ring is enclosed a lock of hair.

907 GOLD MOURNING RING, ornamented with black and white enamel, set with a lock of hair, upon which are the initials **T. H.** in gold wire-work; inside the shank is inscribed, "Obt. 4 Mar.: buried: 9: 1693, aged 33."

908 GOLD MOURNING RING, ornamented with black and white enamel, and set with a representation of Death as a skeleton holding a dart and hour-glass, and the initials **C.M.**

909 GOLD MOURNING RING, with bezel in shape of a coffin, in which is represented Death as a skeleton holding a dart and hour-glass; round the shank is inscribed in gold lettering, filled in with black enamel, "**WC · RC · OBT · IVLY · 8 · 1715.**

910 GOLD MOURNING RING, set with a skull and cross-bones, in black and white enamel, and the initials **A.R.** in gold wire-work; round the outside of the shank is a skeleton, and spade and pickaxe, in gold work filled in with black enamel, and inside the shank is inscribed, "A. Richards, obt 11 Oct. 1723, æt. 66."

911 GOLD MOURNING RING, set with a lock of hair; round the outside of the shank is an inscription in gold lettering, filled in with black enamel, "**I · GWILLYM : OB : 22 : MAY : 1727 : Æ : 37.**"

912 GOLD MOURNING RING, set with an amethyst, in shape of a sepulchral urn, and ornamented with small diamonds; round the shank is an inscription in gold lettering, filled in with white enamel, "Stepn Gardes. OB. 28. Apr. 1764. Æt. 63."

913 GOLD MOURNING RING, formed of small scrolls united by rectangular bezels set with small diamonds; along the scrolls is an inscription in gold letters, filled in with white enamel, "Ann Ashby ob 1 July 1766 Æ 61."

914 GOLD MOURNING RING, ornamented with black enamel, and set with a plaited lock of hair, over which is a skull and cross-bones in white enamel, surrounded by small diamonds; inside the ring is the inscription, "Ḣ.G the D of Kingston ob 23 . . . 1773 æt 62. Not lost but gone before."

915 GOLD MOURNING RING, set with an onyx cameo, representing a sepulchral urn; inside the ring is the inscription, "Jemima Coryton ob 8 Jan. 1779 æ 29."

Cameo. $\frac{7}{16}$ in. × $\frac{5}{16}$ in.

916 GOLD MOURNING RING, of Thomas Bentley, the partner of Josiah Wedgwood; round the outside of the ring, in gold letters, filled in with black enamel, is the inscription, "Thomas Bentley, OB. 26. Nov. 1780. æt. 49."

917 GOLD MOURNING RING, with oval bezel protected by a glass, under which is an urn painted on stone (?), and over it the inscription, "Loved and valued by all;" inside the ring is the inscription, "Mary Sutton, obt 17 Apl 1784, æt. 87."

Bezel. 1 in. × $\frac{9}{16}$ in.

918 GOLD MOURNING RING, with oval bezel covered with glass, under which is a sepulchral urn on a tomb, in gold, decorated with blue and white enamel; on the tomb are the initials, E.S. and round the shank of the ring in gold lettering, filled in with white enamel, is the inscription, "Edwd. Saunders ob. 17 Feb. 1788 æt 61."

Bezel. $\frac{15}{16}$ in. × $\frac{9}{16}$ in.

919 GOLD MOURNING RING, ornamented with black and white enamel, and set with a lock of hair, upon which, in gold

wire-work, are two Cupids, holding up a bust, and under the bust are the initials, S.N. Inside the ring is inscribed "Ob. 20 Feb. 95."

920 MEMORIAL RING OF QUEEN ANNE, set with a small miniature painting of the Queen. Probably an official mourning ring.

921 GOLD FINGER-RING, the shank in shape of the garter, with the motto in blue enamel round it, "Honi soit qui mal y pense." The circular plate has upon it a head of the Duke of Wellington in relief, surrounded by an enamelled laurel wreath; inside the plate is enclosed a lock of the Duke's hair. Probably an official mourning ring.

922 GOLD FINGER-RING, the shank formed of gold wire twisted into a knot, the circular plate having on the obverse the head of the Duke of Wellington in relief, and on the reverse a laurel wreath. Probably an official mourning ring.

MISCELLANEOUS RINGS.

923 GOLD FINGER-RING, set with a Roman intaglio on a garnet, representing Cupid running and carrying a patera.

924 GOLD FINGER-RING, set with a pyramidal-shaped diamond; the gold has been inlaid with enamel; inside the ring are the initials, T . S . D . Æ.

925 GOLD FINGER-RING, very similar in shape to the last, set with a table-cut jargoon.

926 FINGER-RING, set with a small circular miniature of the Crucifixion.

927 GOLD FINGER-RING, which has been ornamented with enamel, set with a table-cut jargoon.

928 GOLD FINGER-RING, ornamented with blue enamel, and set with a jargoon.

929 GOLD FINGER-RING, ornamented with enamel, and set with a finely-coloured amethyst, possibly foiled.

930 GOLD FINGER-RING, ornamented with black and white enamel, and set with seven garnets.

931 GOLD FINGER-RING, ornamented with enamel, and set with a large almandine garnet, supported on either side by a table-cut diamond.

932 GOLD FINGER-RING, ornamented with black enamel, and set with a turquoise.

933 "GOLD FINGER-RING, a very extraordinary specimen of goldsmith's work—being the portrait of Louis the XVII. composed of small rose-cut diamonds. Two circumstances in connexion with this beautiful piece of workmanship are calculated to excite our surprise and admiration: these are, first, the diminutive size of the diamonds, which are all cut with facets, and some are so small that 2,000 would only weigh a carat, or four grains; secondly, the skill of the artist, who has composed this portrait to represent a cameo, and who has inserted the diamonds so admirably as to represent an uniformly even surface, scarcely shewing the silver in which they are set. From the collection of H. P. Hope, Esq., exhibited at Hyde Park in 1851." (J. Mayer.)

934 GOLD FINGER-RING, set with a painted miniature portrait of the Prince Regent, covered with a flat jargoon or glass, and set round with small jargoons.

Plate. $\frac{1}{16}$ in. × $\frac{3}{8}$ in.

935 GOLD FINGER-RING, the shank formed of gold wire twisted into a knot, and the plate bearing on the obverse the head of Queen Victoria, and the legend, "Victoria

Regina," and on the reverse a crown, and the legend, "Married, Feb. 10, 1840." Probably an official ring commemorating the Queen's marriage, and given to members of the Royal Household.

936 FINGER-RING OF GOLD, the plate formed of an elaborate floral pattern, set with small jargoons and rubies.

Dia. $\frac{9}{16}$ in.

937 FINGER-RING OF GOLD, with oval plate faced with glass, under which is a bird painted apparently on a white stone; the plate is surrounded by garnets.

Plate. $\frac{9}{16}$ in. × $\frac{1}{2}$ in.

938 FINGER-RING OF GOLD, set with a pearl, two chrysoprases, and jargoons.

939 SILVER FINGER-RING, with a design chased on the outside representing a coiled serpent eating fruit or flowers; inside the ring is an inscription very illegibly scratched. South German peasant's ring.

940 SILVER FINGER-RING, set with an agate. South German peasant's ring.

941 SILVER FINGER-RING, set with pastes and coloured foils. Continental peasant's ring (?).

942 SILVER FINGER-RING, set with pastes and coloured foils. Continental peasant's ring (?).

943 GOLD FINGER-RING, the plate set back and front with glass, and between the glasses a loose ball-shaped diamond, the surface of which is very skilfully cut with innumerable facets. From the Hope collection.

944 FINGER-RING, set with a diamond composed of a cluster of six diamonds, a very curious formation brought from the Cape diamond-fields.

945 SILVER FINGER-RING, of coiled work, made at Damascus, and set with a silver coin of William III., King of the Netherlands.

946 SILVER FINGER-RING, the oval plate engraved as a seal with a Hindoo inscription, the name, "Nārāyan Kōpāl," and the date "1239" of the Hegira (?).

Plate. $\frac{2}{3}$ in. × $\frac{1}{2}$ in.

947 SILVER FINGER-RING, with circular plate, upon which is a character in relief. Indian (?).

948 SILVER FINGER-RING, with square bezel, set lozenge-ways, and mounted with five projecting pillars, ornamented with simple engraved patterns. This type of ring comes from the Mandingo country, West Africa, and its form is supposed to be derived from a Jewish type, and to represent the table of the shew-bread.

949 SILVER FINGER-RING, with large circular plate, ornamented with simple designs in repoussé and engraved work. From Africa.

Diameter of plate $1\frac{7}{8}$ in.